CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

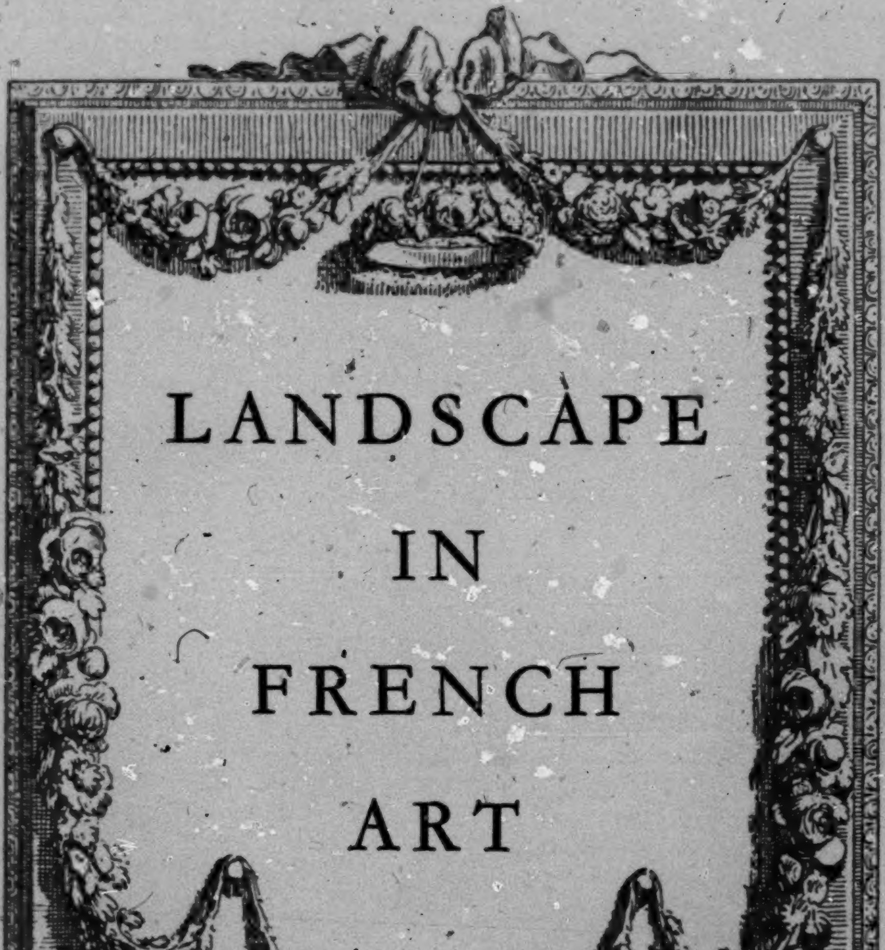
Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.



LANDSCAPE IN FRENCH ART

Royal Academy of Arts
1949-1950

CATALOGUE: TWO SHILLINGS

CATALOGUE

OF AN EXHIBITION OF

LANDSCAPE
IN
FRENCH
ART

1550 - 1900

ROYAL ACADEMY OF ARTS

PICCADILLY

10 DECEMBER 1949 - 5 MARCH 1950

THE ARTS COUNCIL OF GREAT BRITAIN

1949

Published December 1949
The Arts Council of Great Britain
4 St James's Square, London SW1

Printed in Great Britain by the Shenval Press
London and Hertford

GENERAL INFORMATION

The exhibition opens on Saturday, December 10th, 1949, and closes on Sunday, March 5th, 1950.

Hours of admission: Weekdays, 10 a.m. to 7 p.m.; Sundays, 2 to 6 p.m.

Price of admission: 1*s.* 6*d.*

Season ticket: 7*s.* 6*d.*

Price of catalogue: 2*s.* 0*d.* (*by post* 2*s.* 4*d.*)
Short catalogue: 1*s.* 0*d.* (*by post* 1*s.* 3*d.*)

SINGLE ADMISSION TICKETS

For the convenience of those who may wish to present them to friends, Single Admission Tickets at 1*s.* 6*d.* each may be obtained at the office of the Royal Academy.

REDUCED PRICE ADMISSIONS

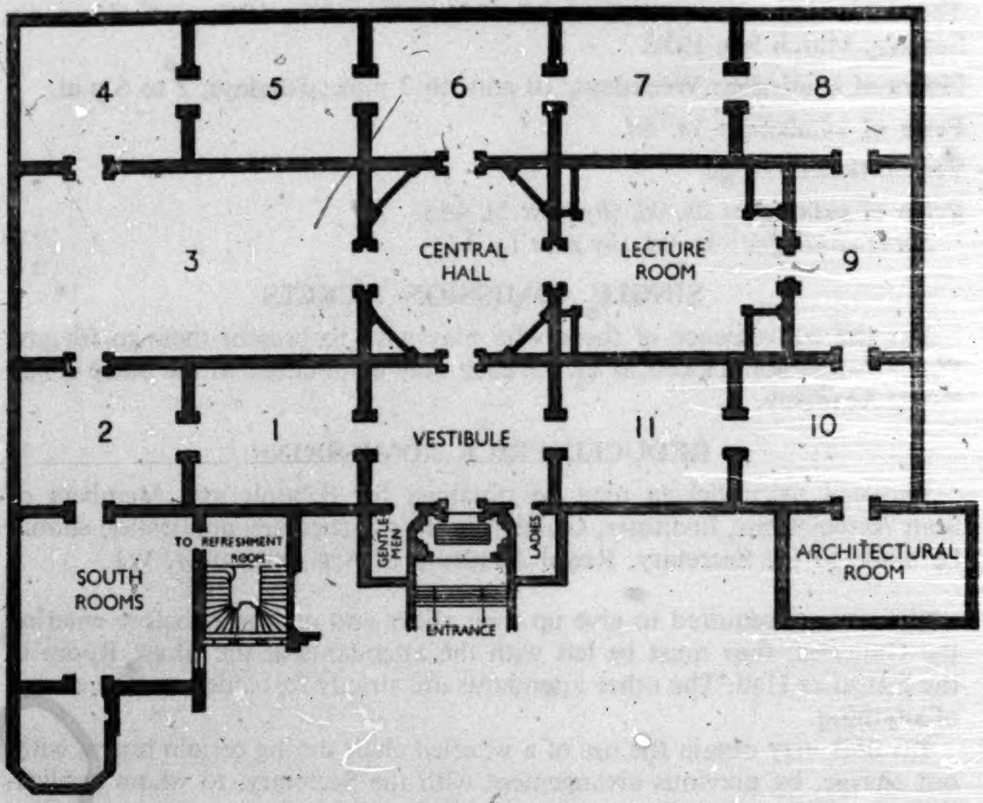
Reduced price tickets may be obtained for Schools and Members of Staff Associations, Institutes, Guilds, etc. For particulars, application should be made to the Secretary, Royal Academy of Arts, Piccadilly, W1.

Visitors are required to give up their sticks and umbrellas before entering the Galleries; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.

Postcards and other reproductions of some of the exhibits are on sale in the Vestibule, and orders can there be given for photographs of a number of the exhibits.

PLAN OF THE GALLERIES


4
5
6
7
8
3
CENTRAL HALL
LECTURE ROOM
9
2
1
VESTIBULE
11
10
TO REFRESHMENT ROOM
GENTLEMEN
LADIES
ARCHITECTURAL ROOM
SOUTH ROOMS
ENTRANCE

THE REFRESHMENT ROOM

(Reached by the staircase from the South Rooms)
is open for
Refreshments 11.30 a.m. to 2 p.m.
Afternoon Tea 3.15 p.m. to 6 p.m.

CONTENTS OF GALLERIES

PAGE

GALLERY I Sixteenth and Early Seventeenth Centuries 1
II Claude and Poussin 7
III The Age of Louis XIV 12
IV Claude and Poussin 18
V The Eighteenth Century 22
VI The Eighteenth Century 33
VII Corot and His Contemporaries 40
VIII Millet, The Barbizon Painters and Courbet 51
IX Early Impressionism 58
X Late Impressionism 66
XI Post Impressionism 72
Architectural Room The Naturalists 80
Lecture Room Early Tapestries and Decorative Paintings 88
Central Hall Eighteenth Century Tapestries and Paintings 91
South Rooms Drawings and Engravings 95

FOREWORD

THIS EXHIBITION, the first in the programme of artistic exchanges to be arranged under the recently signed Anglo-French Cultural Convention, is organized jointly by the Direction des Relations Culturelles with the generous support of the French Government, by the Royal Academy of Arts, and by the Arts Council of Great Britain. Its subject, suggested by His Excellency the French Ambassador, M. René Massigli—*Landscape in French Art*—has been deliberately interpreted with the utmost freedom to include scenes which, even if they might be more strictly described as seascapes or include more figures or architecture than is usually associated with a landscape, nevertheless illustrate the treatment of the open-air as a theme in French painting from the late sixteenth century to about the year 1900. At first, in the school of Fontainebleau, landscape is seen to play the subsidiary part of a mere background to the main theme of a painting, and it was not till the time of Poussin and Claude Lorraine that it achieved complete independence and existed in its own right. Owing to the taste and activity of private collectors in the eighteenth century England is incomparably rich in the works of these two artists, who will be represented in this Exhibition by a finer display of their works than has ever hitherto been brought together. There will be no less than 26 paintings and over 60 drawings by Claude including Lord Fairhaven's pair which, like Lord Plymouth's and Lady Lucas's pictures, have never before been publicly shown. Poussin will be represented by sixteen canvases, of which five are completely unknown.

Even if the artists of the eighteenth century did not specialize in pure landscape the discoveries of Watteau in this field, embodied in the enchanted and enchanting settings of his *Fêtes galantes*, revolutionized the French painters' conception of nature. His achievement and that of his followers, Pater and Lancret, are mainly illustrated by little-known examples from French provincial museums, but it has been possible to include one of Watteau's supreme paintings, *L'Embarquement pour Cythère*, formerly at the Schloss Museum in Berlin, thanks to the co-operation of the Trustee Body set up in Land Hesse in whose charge this painting now is. The exquisite artificiality of rococo landscape in the hands of Boucher and Fragonard is perhaps at its best in their drawings, of which there are many in the Exhibition; while the more naturalistic or classical tendencies of the time are seen in the works of Hubert Robert, Vernet, Moreau the elder and others.

The emphasis for the early nineteenth century is given to Corot and the Barbizon School: it is hoped that here the Exhibition may help to re-adjust the current valuation of these artists, and that Millet and Rousseau will be seen to be a great influence in nineteenth century painting. The decisive steps towards a new conception of landscape were taken by Courbet in the middle of the century, and his bold realism prepared the way for the Impressionists. The great figures of this movement, Monet, Pissarro and Renoir, are represented by important works, while their less ambitious contemporaries, such as Harpignies, Boudin or Lépine, are given their rightful showing. The Exhibition ends with the generation of Cézanne and Seurat; not only well-known masterpieces by these two artists but also many important, if less known, works by them are included.

The main part of the Exhibition consists of paintings; but, in addition to a section devoted to drawings and engravings, it comprises also a splendid series of tapestries with landscape backgrounds, from the Mobilier National and from Chatsworth and Mentmore, dating from the fifteenth to the eighteenth century.

All this material, except the great painting by Watteau mentioned above, is drawn in about equal parts from collections in France and Britain. The French contribution has been selected by M. Bernard Dorival, of the Musée d'Art Moderne, who has also written the important introduction to this catalogue, the translation of which was kindly undertaken by Dr Joan Evans. While seeking to assemble only works of the highest quality M. Dorival has drawn, as far as possible, with one notable exception, on private collections and the less known provincial museums in France, and thanks to the wholehearted response everywhere a large number of works which can only have been seen by a very limited public will now receive much wider recognition. The exception is the Louvre, which has made a magnificent contribution of twenty important works. M. Georges Salles once again places us in his debt.

The selection and cataloguing of the works from British collections has been undertaken by Professor Anthony Blunt, Director of the Courtauld Institute, with the assistance of the Royal Academy's Standing Committee for winter exhibitions with the addition of Mr Douglas Cooper. To Professor Blunt's special knowledge of the subject is due the unparalleled richness of the representation of Poussin and Claude. Great assistance in the preparation of the catalogue has been given by Miss Rosalys Torr. The arrangement of the paintings and drawings is due to Sir Gerald Kelly, RA, and Messrs Henry Rushbury, RA, W. T. Monnington, RA, and R. O. Dunlop, ARA, and of the tapestries to Mr Francis Watson. The hanging committee regret that it was not possible to include in the Exhibition ten of the paintings sent from France and an equal number lent by the English collectors. The attributions for the pictures from France are those of M. Dorival; while the attributions of those from British collections have been made by Professor Anthony Blunt.

His Majesty the King is graciously lending an important group of paintings and drawings from the Royal Collection and Her Majesty the Queen is contributing a painting from her private collection. There has been a most generous response from private and public owners throughout this country. The mere formal expression of thanks to all lenders in both countries can in no way represent the real gratitude of all those who will doubtless find this no less interesting and enjoyable an exhibition than the others which have been shown in London during the past few years, or the great international exhibitions which were held at the Royal Academy before the war.

INTRODUCTION

EXHIBITIONS OF PAINTING may dazzle the spectator by a constellation of masterpieces gathered together without a clear scheme or a didactic purpose, like those of the Pinakothek of Munich and of the Treasures of Vienna, which Londoners have lately had the pleasure of viewing; they may also, while offering fine pictures for our delight, serve the stricter purposes of scholarship and instruction. The Exhibition of French Landscape Painting from 1550 to 1900 is intended to portray, as it were from life, a long period of the history of pictorial art and a long phase of French sensibility to natural beauty. It is principally devoted to finished oil paintings, and only includes such watercolours, gouaches and tapestries as illustrate an aspect of that history which cannot be shown in pure painting.

A period and a phase: how can they be defined? The time that stretches from the Renaissance to the end of the last century is the age of humanism, both in French art and in French consciousness. In spite of many variations and many developments, of which the sequence defines the evolution of French landscape painting, the concept of the relation between Man and Nature hardly changed in the course of these four centuries. Nature, under the dominance alike of human intelligence and human action, was the realm of Man and his echo. Man lorded it over Nature; she existed consciously only in his own mind. This basic and unchanging relation is that invariably expressed by the brushes of the hundreds of French landscape painters who worked from the sixteenth to the nineteenth century. Their artistic doctrines might vary, but each thought it lay in his power to endow Nature with authenticity and truth. Perspective, relief, chiaroscuro, were their tools, tools invented by human ingenuity at the dawn of the Renaissance to enable painters to make their art that *φυσεῶς μιμήσις*, that imitation of Nature, which the thinkers of the fifteenth century had decided Aristotle had meant it should be. For four centuries an aesthetic and a *weltanschauung* in which twenty generations of landscape painters consciously or unconsciously believed, dominated art in France as in all Western Europe.

It is worth saying that these landscape painters were rarely painters of pure landscape. Flanders, Holland and England have all produced artists who have devoted themselves almost entirely to the exploitation of this genre, and have hardly practised painting of another kind. In France it fell out otherwise. Claude Lorraine, Joseph Vernet, Louis Moreau, Théodore Rousseau and Alfred Sisley are exceptions of the first importance; but apart from them, landscape art has never been in France the preserve of specialists. The great masters in this domain—Poussin, Watteau and Fragonard, Corot, Courbet and Millet, Renoir and Cézanne, Gauguin and Seurat—are also the great masters of French painting as a whole. It is doubtless for this reason that French landscape painting has a breadth and sonority that can hardly be equalled in that of other schools. There is no great French painter, except Georges de la Tour and Chardin, who has not, at some time or another, laid his offering on the altar of landscape. Londoners have been able recently to see the astonishing *Jardin du Luxembourg* which David painted in 1794.

They will be able to see now the *Belvédère de la Villa Ludovisi* and the *Jardins de la Villa Médicis*, in which Ingres shows himself a rival of Corot, as well as the wonderful *Mer à Dieppe* by Delacroix. Each proves how irresistible was the attraction of landscape for French painters, even when they tried to turn a deaf ear to her spells.

Should then an exhibition of French landscape painting be the counterpart of an exhibition of French painting in general? Should the exhibition that these lines preface repeat the unforgettable glories that were seen under the same roof in 1932? Assuredly not. The artists represented may often be the same, but the different intention of the exhibition demands a different point of view. A French master who only exceptionally paints landscape has not the same right of entry as an artist, even of lesser genius, who has primarily devoted himself to landscape art and has enriched its tradition by a new approach, or a new sensitiveness to aspects of Nature that the men before him had not deigned to perceive. Louis Le Nain has to give precedence to Gaspar Dughuet, Boucher to Hubert Robert and Louis Moreau, Géricault to Michel, Ingres and Delacroix to Théodore Rousseau, Manet to Monet, Sisley and Pissarro. An exhibition of French landscape painting from the sixteenth to the nineteenth century must be an exhibition of French painting seen in a particular light, a light which casts its beams on the evolution of French sensibility, as of French art, in the course of these four hundred years.

The blast of the Renaissance withered the art of medieval landscape, of which the last expression, like the first (in France at least), had been in manuscript illumination. For more than a decade there was a pause, until in the middle of the sixteenth century a new form of landscape painting came into being at that Fontainebleau where three hundred years later it was to renew its youth.

It cannot be denied that sixteenth-century French landscape painting was an importation from abroad. It never flowered in France as it did in Italy and Germany. The school of Fontainebleau lacks a Titian, a Brueghel, or an Altdorfer. France at that time expressed her passion for Nature not in line or colour but in words. Ronsard was the first French landscape painter, and outside his work we shall find nothing to equal the *Elégie aux Bucherons de la Forêt de Gâtine*.

No French painter of the time had any *angulus terrarum* that was his very own, as La Poissonière was Ronsard's and the Liré Du Bellay's. At that time landscape had no roots in French soil; it was inspired by Titian's Cadore, by Giulio Romano's Roman fountains, perhaps even by the mysterious blue-green estuaries of Patinir. The *Bain de Diane* of François Clouet, the *Massacres du Triumvirat* of Antoine Caron and the *Eurydice* of Niccolo dell'Abbate, were the fruit of a rather infertile field, and lacked the inevitable and lapidary force of the poems in which the Pléiade hymned the same palaces and roses, the same boscage and lakes.

Nevertheless the alien plant, as it became acclimatized in France, took on the colour of the forest of Fontainebleau. The microcosm of Nature might lose the spiritual significance with which Patinir had endowed it, to become a stage setting in the *Eurydice* of Niccolo dell'Abbate, but the dream-world lost its cosmic aspect to become true, familiar, pastoral and even modish: the background that one has a glimpse of in the *Bocage royal* of Ronsard, or in the astonishing picture of *Threshers* in the Museum of Fontainebleau. Landscape acquired at once the qualities of preciosity and intellectuality: thus in the *Bain de Diane* precise and playful movements take the place of the dionysiac frenzies of its Venetian prototypes. An art primarily of line restrained its riot of colour, and a diffused light, calm and unaccented, replaced the warm evening glow of Venice. The limpid clarity of French light etched in the outlines and unfolded the composition as a great arabesque. Landscape became a melody rather than a symphony, and set the precision of an execution that left nothing to chance above the lyric passion of an inspired art. We are reminded not of Ronsard but of Montaigne and his *Essais*.

French landscape of the sixteenth century—French in its lucidity, its intellectuality, its piquant mixture of truth and artifice, of bucolic familiarity and courtly elegance—has a real importance as the first expression of French humanism in face of Nature: and in face of a Nature that included towns. For, alongside rural landscapes, French painting of the sixteenth century sets urban scenes, of which the most interesting are those by Antoine Caron. His paintings depict cities, but cities that never existed: Romes, at once pedantic and fantastical, invented by a man with a fanatical love of the antique and a minute knowledge of his Virtruvius and his Marc'Antonio: strange visions which employ perspective less as a means to realism than as a means to exaggeration. One casts one's mind forward five centuries to Chirico. Such pictures as *Les Massacres du Triumvirat* are the incunabula of a genre long to be cultivated by French painters, wherein the French spirit was to find no less characteristic an expression than in the portrayal of forests and streams. Yet even these incunabula had been preceded by the manuscript illuminations portraying Paris and Tours by the Limbourg brothers and Fouquet.

The landscape painting of the sixteenth century is the prelude to the landscape painting of the future, not only when it depicts cities but also when it adds human figures to the natural scene. Four hundred years later Cézanne formulated the intention to '*marier des figures de femmes aux courbes des collines*', so that the harmonious proportions of the one should enhance those of the other, and the profounder significance of the one be expressed by the voice of the other. This dream and the struggle to attain it is the same in Poussin and in Watteau, in Corot and in Seurat. It may already be seen in Clouet's *Bain de Diane*, in the *Mort d'Adonis* (in the Museum of Algiers) and in the *Eurydice* of Niccolo dell'Abbate, which should be compared with that which Poussin painted in his old age. In all of them the human figure is introduced to complete the architectonic rhythm of leafage and hillock, as well as to give expression to their hidden meaning. The humanist spirit of France is here expressed in so happy a fashion that posterity has long held in mind the landscapes painted, and still more drawn, by the school of Fontainebleau.

Though, by a curious inversion of emphasis, the seventeenth century required painting rather than poetry to declare its love of natural beauty—and in spite of the admirable verses of Ménard and Théophile, Saint-Amant and Tristan, Racan and La Fontaine, the great pastoral poets of the time are indeed its painters—it was long before those painters could turn their eyes away from the work of their predecessors of the sixteenth century.

The influence of the landscape painters of Fontainebleau, deepened by that of the Italian mannerists who flourished at the beginning of the seventeenth century, is still so strong in the work of Claude Deruet that his *Four Elements*, painted to the order of Richelieu, might well be taken to be contemporary with Caron's *Massacres du Triumvirat*. Only a certain want of enchantment, a greater freedom of movement, a more determined search for novelty at any price—such as the personification of Water as a figure formed of snow and ice—show that the painter lived in an age that appreciated conceits and fancies and *bel esprit* even in painting. He is the contemporary of Callot, whose few landscapes, mostly urban, show a similar conception.

It was not only the mannerist landscapes of French Lorraine that at the beginning of the seventeenth century were indebted to the school of Fontainebleau. The landscapes of Poussin betray the same artistic descent, at least such earlier paintings as the *Narcissus* of the Louvre and the *Adonis* of the Caen Museum. The same filiation is evident in his drawings over a longer period. There is more than a technical resemblance between a sketch by Toussaint Debreuil and the bistre sketches of Poussin, in which a massively defined light falls upon figures in movement and upon trees, weeping as willows and trembling as aspens. The Fontainebleau tradition is the basis of Poussin's style: a substratum on which other strata are piled—those of Titian and Raphael, of Domenichino and the Carracci—until they rise to the height of the landscapes painted by the master in the last years of his life.

Although Poussin drew admirable landscapes throughout his career and painted many well before 1648, chiefly as background to his figures, it is in his old age that, while still liking to set the scenes of his pictures out of doors, he also painted pure landscapes in which the natural setting is the focus of interest. These landscapes, which are nothing but landscapes, are also the most original works that he ever painted.

How should we define such of his paintings as the two *Phocions* of Lord Derby and Lord Plymouth, the *Paysage au serpent* of the National Gallery, the *Polyphème* and the *Cacus* of the Hermitage, the *St Matthew* of the Berlin Museum, the *Diogenes*, the *Orpheus* or the *Four Seasons* in the Louvre? Certainly not as studies of Nature or of effects of light. Poussin understands better than anyone the glory of light and how to portray its play and its beauty, but light alone does not form the subject of his landscapes. They are bathed in an atmosphere that is so muffled, calm and undisturbed, that its function is less to cast light and shadow upon the elements of the scene than to make them visible to human perception. Moreover, it does not enter Poussin's head that a painter might open a window upon Nature, copy the accidents of a view and make from this copy and this copy alone, a picture worthy of the name. He contemplates and questions reality with passion; his drawings prove it. But they are only studies, only material from which the final composition is to be elaborated. For him the particularities of the country he sees are but elements to be used as a poet uses words. If an actual place—such as Acqua Acetosa in his *St Matthew* or the Castel Sant'Angelo in his *Orpheus*—is recognizable in a Poussin landscape, it figures only as a stone which the master-mason has used as he liked in the construction of his building.

A landscape by Poussin may indeed be regarded primarily as a work of architecture, in which the shadowed hillocks of the foreground, solidly drawn, act as the base of a composition of mountains and woods that rise, often pyramidally, beneath the sky itself, a sky no less firmly constituted by stepped pyramids of cloud; the contrast of bands of light and shadow, the introduction of temples and figures, integrate this composition and give it stress and scansion. It becomes a solemn music in the Dorian rather than the Lydian mode, that hides in its majesty the soul of Poussin, as proud and withdrawn as the mountains of his landscape. Nature's indifference to Man, the appalling contrast between her everlasting endurance and his fleeting passage, the contrast, no less impressive, between her eternal virginity and his puerile labours, these are the favourite themes of Poussin in his old age. He is a misanthrope, an Alceste of landscape. His stoicism dates from two hundred years earlier than the bitter wisdom of Alfred de Vigny and his *Maison du Berger*. Poussin will even play tricks with his figures to make his stoic attitude plainer. If he people his landscape with the personages of a story—biblical or classical or even historical—it is in order that they may more clearly express his own point of view. In a landscape that is peaceful, majestic and calm, Orpheus sings and Eurydice dies. None can deny that the double action stresses the very essence of impassive Nature, and throws a light on the stoic pessimism of Poussin, as austere as that of his contemporaries de la Rochefoucauld and Madame de Lafayette.

Such achievements as these were too admirable not to be imitated and too unusual not to be misunderstood. None of the landscape painters of the seventeenth century had any comprehension of the hidden meaning of Poussin's landscapes, though many of them were good painters. Gaspar Dughuet, Poussin's brother-in-law, a seventeenth-century Courbet, had a a strength more deeply rooted in reality than his, a decorative sense noble in its sweep and a lyric fire kindled in the Italy where he passed his life. Francisque Millet is shown by his two masterpieces in the National Gallery and the Munich Pinakothek to have been one of the most powerful composers and the most lofty poets of his day. Yet most of the followers of Poussin were but clever students, adroit in handling a *paysage composé:* sometimes, like Lemaire and Allegrain, with a too arid nobility of style, sometimes, like the two generations of Patel, with too facile a decorative sense.

It would be impossible to find a more complete contrast or a more romantic antithesis than exists between the two greatest French landscape painters of the great classical century: Poussin and Claude. Louis Hourticq has summed it up with much truth, if with some exaggeration, when he declares: '*Poussin est un cerveau, Claude Lorrain est un œil*'. The painter of the *Rape of Europa* owes the severity of his composition, skilfully disposed and perfectly thought out, to the intellectual background of his century. Those compositions that lead the eye from portico to temple, from tower to lighthouse, from forest to hill, along a royal road to a focus of the sun in glory, are worthy of Lenôtre. Yet such a composition becomes a habit, almost a trick, just as does his fashion of peopling his landscapes with figures that seem to add little to the picture, figures that even when they have a meaning, as has the Psyché of the *Enchanted Castle*, are not an indispensable part of it as are those of Poussin with their overtones of significance. The genius of Claude lies not in studying the relations between Man and Nature, but in his passion for light.

Claude belonged by birth and education to a completely different tradition of landscape from that of Poussin. It is no mere chance that the two great painters of light in seventeenth-century France, Georges de la Tour and Claude, both come from Lorraine. The study of effects of light, initiated by the German Elsheimer and continued by the Fleming Paul Bril, had been carried on by the group of Lorraine artists with whom Claude had worked in Rome. Yet while he followed their tradition he changed it fundamentally, as only a Frenchman can change an artistic tradition of Germanic origin. His forerunners had painted the Night. He gloried in the Day; he remained faithful to the lyric love of the sun that shines in French art from the illuminations of the *Livre du Cœur d'Amour épris* to the landscape of Bonnard and Matisse, from the poems of Charles d'Orléans to those of Valéry and Claudel. He left the shadows and their secrets to the Northerners, and hymned the sun, and its '*mystère en pleine lumière*' that Barrès was to hymn three centuries later. A new Phaethon, Claude harnessed his horses to the chariot of the Sun and drove it across the sky of painting.

Yet he was a strange Phaethon, this unlettered man who kept a tally of his paintings in his *Liber Veritatis* to protect himself from forgers. The drawings of this register are nearly as beautiful as the pages scrawled with a hasty pen and tinted with indian ink whereon Claude noted the building, the tree, the river that had pleased him and, above all, the effect of light that had struck his imagination. These drawings may seem the supreme expression of his genius, yet they do not overshadow his finished canvases. The theme may be monotonous, but the pictures are infinitely varied. There are the finely-observed paintings of his youth, such as the *View of the Campo Vaccino* in the Louvre; there are the commissioned works that smell of the lamp, such as the *Siege of La Rochelle* and the *Combat du Pas de Suse*; there are the faultless landscapes of his maturity, bathed in the silver of morning, the gold of noon or the shadows of evening, with the plashing waves of Italian harbours and the long horizons of the Campagna; there are the austerer pictures in which the influence of Poussin turns for a moment his eclogue into epic; and finally, there are the masterpieces of his *manière verte*, the most diaphanous and the most rich in poetic emanations. In all of them Claude sings his passionate, humble and glorious hymn in honour of the sun: a hymn of which mankind will never hear the like again.

In his lifetime, as after his death, Claude had a great influence, especially outside his own country. Yet though Desjardins admired him, though Richard Wilson and Turner derived much from him, the French painters of the eighteenth century who drew inspiration from him—men such as Maglard—could only reduce to a formula the composition that with him had been the candid expression of marvelling love. Like the architecturally composed landscape derived from Poussin, the landscape composed in light derived from Claude endured for a century, but it endured without vigour; the ardour of his sun had withered the plant and it could not flower again.

* * *

When new life came to French landscape painting, it came from the North. Wearied of the Italian empyrean, French painters turned their eyes to

> '*Les soleils mouillés,*
> *De ces ciels brouillés,*'

the misty sun which shed an uncertain light on the meadows and thickets of Holland and Flanders. It would, however, be untrue to suggest that French painters had not admired Northern landscapes before the beginning of the eighteenth century. By the beginning of the preceding century, some of them—notably Louis Le Nain—had already felt this influence.

Louis Le Nain painted a few landscapes that are only landscapes—the most beautiful is in the museum of Hartford, Connecticut—and loved the countryside enough to make it a background for many of his *bamboches*, for instance his *Charrette*, his *Halte du Cavalier* and his *Famille de la Laitière*. He had undoubtedly some acquaintance with the contemporary landscape painters of Holland and their plains unfolding beneath the grey clouds of an endless sky. He interpreted their art with the freedom of a master. As a boy, he had looked down on the plains of Picardy that lie beneath the city of Laon, and it is perhaps because he remembered them that he spread a clear pale light, a light that bleaches, over the wide valleys that lie between his foregrounds enlivened with figures and his backgrounds of low hills. The long straight ribbons of road, the modest manor houses, the flocks of sheep, the horsemen mounting the hill, serve to emphasize the immensity of the landscape, and its vastness seems the greater for the monotony of diffused grey uneventful light that fills the plain. Not until Corot can a finer expression of the country of Northern France be heard; Le Nain speaks from the heart in a low voice and finds truth in reticence.

French painting, indeed, did not continue along the chalky lanes that Louis Le Nain traced for it, but preferred to travel the wider roads which the Flemings had cleared through the thickets and groves of the forest of Soignes. Two Flemings—and Frenchified Flemings at that—had already imported this formula for landscape-painting into France: Fouquières under Louis XIII and Van der Meulen under Louis XIV. With them the art of Jacques d'Arthois and of Camille Huysmans was planted in French soil. A foreground is set with great trees, green and vigorous and full of sap. They leave room in the middle of the canvas for a road along which lords ride on prancing horses. Through this break in the forest the eye travels to a background of endless little hills, among which appear bird's-eye views of castles and fortified towns, that are the more visible since they lie in full sunshine between the dark foreground and the blue horizon. The historiographer of Louis XIV did not only have an easy command of the rather orotund language of Flemish decoration but could also use the speech of historic truth, whether it were because of his duty as an annalist or because of an atavistic liking for factual exactitude. Proof of this will be found not only in the watercolour drawings that he used in elaborating his pictures, but also in hundreds of his paintings, such as *Louis XIV traversant le Pont-Neuf*, in which the Northern tradition of urban landscape has allowed him to give a precise picture of the French capital. The landscape art of Van de Meulen may be defined as an equilibrium between decorative pomp and factual observation.

The same definition holds good for Le Brun, like Van de Meulen a landscape painter, if not in his oils at least in his tapestries: here and there in *l'Histoire du Roi*, in the *Saisons*, in the *Elements*, everywhere in the *Maisons Royales*, where an exact portrayal of a princely mansion is set in a frame of columns and porticoes, of pleached alleys and fountains, enlivened by figures, nimals and garlands. Doubtless, the uncle Le Brun was influenced by his nephew Van de Meulen, the champion of the style that italianized the Brussels version of academism, and, even before the famous quarrel between Poussinistes et Rubénistes had begun, decided it by example and action in favour of Rubens.

Even in the reign of Louis XIV and in the artistic proconsulate of Le Brun, French landscape painting was turning towards Antwerp rather than Rome. After the death of the *Premier Peintre du Roi* it imitated Flemish technique yet more closely. A liking for oil so fluid that the brush moved in it as in water; the use of the consequent effect of transparency and moisture to render the crystalline mirrors of water and sky and the dewy gleam of meadow and fountain; the taste for the kind of colour that could translate effects of sunshine and clouds; the habit—which was carried to the point of monotony—of emphasizing the foreground in brown, of painting the middle distance in green and of keeping blue for the horizon: all these Flemish tricks were adopted in France with so docile an enthusiasm that even the landscape of the two best painters in this kind at this time, Desportes and Oudry, are not free from these clichés. One is the more delighted to find in their work some sincere landscapes, direct and unconventional, such as the astonishing collection of views in the Ile de France painted in oil on paper by Desportes, and the drawings in charcoal and white chalk which Oudry made in the gardens of Arcueil: gardens which were to him what those of the Villa d'Este were later to be to Fragonard and Hubert Robert.

This poetic truth, exceptional in Oudry and Desportes, is constant in Watteau. Instead of imitating the various Flemish landscape painters, imitated by French artists since Van de Meulen, he took Rubens as his only master. The influence of the Antwerp master is evident in all his work: the *Jardin d'Amour* of Rubens has inspired his *Plaisirs du Bal* (now at Dulwich) and the *Assemblée dans le Parc de Steen* of Rubens, the *Assemblée dans le Parc de Saint Cloud* of Watteau. This shift may seem of small importance, but it is in fact capital: for it elevates landscape from oratory and decoration to the height of music and poetry.

Assuredly Watteau did not reach these heights at the first onset. Neither music nor poetry make themselves heard in his first works, in which landscape only occupies a secondary place. The few outlines of trees and the few clouds of the *Recrues joignant le régiment* are conventional enough. Lyricism only appears in Watteau's painting when landscape attains its full importance therein, soon after his simultaneous discovery of the Galerie Médicis and the gardens of the Luxembourg.

Watteau, indeed, is before everything a landscape painter. After he has reached maturity there are few of his works in which, as in the *Enseigne de Gersaint*, the scene is set indoors; those in which the action takes place in a landscape, like *Gilles* and *l'Embarquement pour Cythère*, are far more numerous. Moreover, his method of work itself shows the preponderant part played by landscape in his compositions. The Comte de Caylus tells us in so many words: '*Il disposait ses figures en conséquence d'un fonds de paysage qu'il avait préparé*'. Yet with what kind of landscape painter have we to deal in Watteau? His concern was in no wise to paint a faithful reflection of Nature. It is more difficult to recognize an actual place in his pictures even than in those of Poussin and Claude. Among his drawings, full of notes taken directly from figures, there is none like the *Ponte Molle* of Poussin or the *San Giorgio* *in Velabro* of Claude, which is an '*étude d'après le motif*', in which the subject can easily be identified. The world of Watteau the landscape painter is even more a world of fancy than that of his master, Rubens. The one gets his inspiration from his property at Steen or from the garden of his house at Antwerp; the other creates his own world of landscape. His trees are no longer particular trees, but essential trees, just as his streams and his hills are stripped of every singularity and have become pure idea. So the landscapes of Watteau, compared with those of other painters, seem to be what music is to literature and sound to words.

His music is the more enchanting because the melody of light and of people is added to that of trees and water. His figures, if not dreamlike, are at least completely unreal: actors in timeless dress, occupied in pursuits as conventional and eternal as dancing, idleness and love. They form a part of the landscape, of which they point the poetic and human meaning; they are bathed in a twilight atmosphere of witchery—a secret Watteau learned not from Rubens but from Titian—which lends to the figures, as to the landscape, its own melancholic ardour. It is not by mere chance that Watteau prefers the colours of evening. Their fever and their languor are only too much in tune with a feeling of a sick man awaiting death. His so-called *Fêtes* are filled with nostalgia, with a weariness which yearns to act and even to love. In them a feverishness of line, a hot heaviness of colour, a morbid precision of touch, none the less create a limpid music of immaterial purity.

This music was inaudible to those followers of Watteau who populated their landscapes with *fêtes-galantes*. Some of them, such as Quiliard and Lajoue, had enough talent for some critics to have attributed some of their paintings for a time to the master they imitated; none the less their work, like that of Bonaventure de Bar and still more of Pater and Lancret, fundamentally differs from that of Watteau. Their figures are less theatrical, more real and more prosaic; their occupations are more active and more humdrum: they eat, they love, they busy themselves with the details of their dress. Architecture in contemporary style takes so important a place in their landscapes that they lose that general and timeless quality which Watteau could evoke. Lancret and Pater emphasize the change by introducing into their pictures familiar details which give an illusion of reality: country churches, inns with pictured signs, and the maypoles of the village green. This mixture of elements of truth and fantasy results in a landscape very different from that of Watteau. We have left the plane of poetry for that of artifice, and have passed from a dream to the stage of a theatre. The descent was made easier by the fact that the imitators of Watteau introduced into their pictures an element which the pure taste of their master had denied him: disorder. His landscapes were economically composed, with a few clumps of trees, a lawn and the line of a distant hill; theirs needed a forest, temples, cascades, statues, to compose a lyric of less significance. Almost all the characteristics of the landscapes of Boucher may be found in their work.

Boucher's role consisted in giving in such pictures as his *Chaumière à Orléans*, his *Pressoir* at Amiens, and his *Moulin* of the Louvre, the most perfect expression of what may be called rococo landscape. It is so decorative that one instinctively thinks of it set as a panel framed in carved wood. But its artificial convention is as far removed from the poetry of Watteau as the mocking and skipping verse of Voltaire's *Mondain* is from the noble music of Couperin. These paintings, and with them those of Detroy, Leprince, Pillement, Loutherbourg, Lallement, all more genuine in technique than in feeling, mark the crisis of indifference to the observation of truth, the triumph of the fear of deep feeling, the height of artificiality and of *l'esprit de salon.*

Fragonard could paint these decorative landscapes with so much *brio* that we might be tempted to consider them poetical, were it not that Fragonard himself made landscapes painted in another spirit fairly drip with poetry of the most heady kind. Of his landscapes of this sort the most dazzling example is unquestionably the famous *Fête à Saint-Cloud*. Here is that same world of fancy and of music that we found in the work of Watteau. Yet the music is of different kind: the palette is more gaudy, the paint is less liquid, the touch is more marked, the skill is more ostentatious. Even the figures, who gesticulate with passion, instead of meditating in dreamy idleness, differentiate these *fêtes-galantes* from the first expression of this poetic theme. They are the last *fêtes-galantes* in French art until first Diaz, and then more triumphantly Monticelli, rediscovered the genre.

As the impresario of a dream which finds life and breath in the *Fête à Saint-Cloud* and his other rococo landscapes, Fragonard marks the end of an age. Yet he is among those who open a new epoch, when he steals from the landscape of Holland and Italy. Like many of his contemporaries he was an enthusiast for Rembrandt and for the landscape painters of the Netherlands. Like them, he excelled in driving threatening clouds over rolling country, of which the movement answers that of the stormy heavens. His impressive and patriarchal trees link the sandy ground with the rainy sky: the painters of the Norwich School set out to do no more. A lover of the Italy which he twice visited, he there discovered, with his friend Hubert Robert, a beauty with which he so intoxicated the French landscape painters that for half a century they felt more at home in the Campagna or by the Bay of Naples than in the Ile de France. He renewed that vision of Italy which for a century Poussin and Claude had imposed on their descendants and their imitators; he revealed what was exotic, picturesque and strange in its landscape and its inhabitants, and paved the way for both the best and the worst that was to come, for Corot and for Léopold Robert.

Fragonard, Figaro *factotum*, had energy and gusto enough to include in his work as landscape painter every tendency of his time except that of looking at the humbler and more familiar aspects of Nature. Some of his contemporaries could observe these with simplicity and sensibility; in the work of Louis Moreau we find a pre-Impressionist realism. Yet Fragonard, enthusiastic in his admiration of the wilder aspects of Nature, sensitive to the charm of antique ruins and Italian gardens, illustrates two of the chief artistic movements in the landscape painting of his time: the dawn on one hand of Romanticism and on the other of Neo-Classicism.

Few periods were more various in creation than the second half of the eighteenth century in France. The beginnings of Romanticism were perhaps felt earlier in painting than in literature. Poitreau in 1739 painted pine trees hanging over an abyss plumbed only by a waterfall; it was twenty years before Rousseau made Saint Preux and Julie sail over the lake of Geneva beneath the cliffs of Meillerie. Long before the waves had swallowed up

Virginie, Joseph Vernet, the Aeolus of his age, had blown the sea into waves of which the crest often whitened under the gloomy light of a gibbous moon.

The creator of all these storms was in the end victim of their violence: his talent sank in the *sublime horreur* of early Romanticism. Yet in his Roman youth he had loved the golden stones of antiquity and the *ardoise fine* of the roofs of French harbour towns. Like Fragonard a precursor of Romanticism in landscape, like him he was also a forerunner of Neo-Classicism. He had travelled in an Italy humming with rumours of the excavations at Pompei, whence a wave of *antiquomanie* was to flood all Europe. Neo-Classicism conquered France more rapidly even than the love of virgin Nature; by 1779 the conquest was complete. A crowd of artists, of whom Hubert Robert was the most gifted, provided the world with the arches and columns, the porticoes and temples, which it demanded. Roman remains like the Pantheon, Antonine ruins in Languedoc like the Pont du Gard and the Maison Carrée: all were painted for the delectation of the lovers of antiquity.

Happily, Hubert Robert did no work in the epic-elegiac style favoured by his successors. His public had grown up in rooms adorned by Boucher and his school with an amusing litter of decoration. They asked their ruin-painter for compositions no less decorative. He might reveal the silvery façade of a palace through the dark opening of a triumphal arch; he might bring together in a picturesque ensemble buildings as far removed from each other as the Pont-Neuf, the Colonnade of the Louvre and the Porte Saint-Denis, or he might lighten the Roman temple at Tivoli with clothes-lines hung with washing that flutter over the foaming cascades beneath. The age of *fêtes-galantes* was still too near for its echo not to be heard in some of his compositions; his porticoes reveal a perspective of park, or shelter musicians who remember Watteau.

The best of Hubert Robert must be looked for not only in the *Colin-Maillard* at Amiens, the *Fête dans un Parc* at Orléans, the *Lavandières* at the Petit-Palais, but also among his views of places and streets, as sensitive as they are exact, to which figures in action often lend a last point of animation. The taking down of the arch of the bridge at Neuilly, the fire at the Opera, the demolition of the old houses on the bridges of the Seine, these among other episodes of Paris life in the third quarter of the eighteenth century live on thanks to his brush. These canvases, like those of other lesser Parisian Canalettos, are valuable less for their anecdotic interest than for their pictorial quality. Even more admirable than the animation of the figures are the subtlety of light, the golden tone of stones in sunshine, the limpidity of the sky, the truth and profundity of observation; everything, in fact, which links Hubert Robert to Louis Moreau.

Louis Moreau is the great name of a school of painting which was only appreciated after the Impressionists had taught men to see its beauty. He and his followers had the same sensibility to atmospheric value, the same art of making a luminous air move under a misty sky, as had Lépine and Boudin a hundred years later. They too could throw a silvery veil over their subject, and give a luminous unity to the tones which they diversified with infinite subtlety. Never before Moreau had the greens of a countryside been differentiated in all their delightful variety. The absence of convention in the way he sets his subject on his canvas adds the charm of the unexpected, and brings poetry to the windows which he opens on the world. His boldness is so ingenuous and discreet that its extent is not at once evident. The art of Louis Moreau, earlier than that of Constable or Bonington, is the herald of nineteenth-century landscape. It has more than an historical interest: a precision of technique which yet is not dry, a faultless certainty in judging values, a scholarly composition alike of sky and ground, rhythmically united by subtle contrasts of light, and the final gift of silence and serenity. It is in his paintings such as the *Vue de Vincennes*, the *Coteau de Meudon*, the *Paysage de Plaine* and the *Pont et Tourelle*, together with the magical washed drawings of Fragonard and the red chalk drawings of Hubert Robert, that the landscape art of the second half of the eighteenth century achieved in France its finest results.

* * *

Landscape painting was little affected by the Revolution; only the genres of *fêtes-galantes* and of rococo landscape, both already exhausted, came to an end. The others withstood the storm and lived on into the brave new world. Under the First Empire, only the Neo-Classic landscape was judged worthy of entry to the Salon, and only the presence of the Democrituses and Virgils and Mæcenases who peopled its groves made it tolerable to the critics of the time. One of them wrote in 1796: '*Je ne vous dis rien du paysage. C'est un genre qu'on ne devrait pas traiter*'. And, indeed, this Neo-Classic landscape barely existed; a formal academism had paralysed and destroyed its life.

Yet some of those who practised it were not devoid of talent. Valenciennes may seem stiff and cold when he arranges his trees and his temples around some Belisarius, Cicero or Archimedes. But he shows gifts of observation and even of poetry in his sketches of Italy: an umbrella pine against the sky, the rosy wall of a casino in sunlight are material enough for him to make a little masterpiece.

Landscape in the Dutch style was exploited at the beginning of the nineteenth century by Georges Michel, among other lesser masters. In him early romantic landscape finds its Chateaubriand, or at least its Sénancour. He had restored many Cuyps (and perhaps forged a few), he had been influenced by Ruysdael and Hobbema, yet he ended by arriving at an original conception of landscape. Instead of Italian temples or Dutch cottages he paints the windmills of Montmartre; instead of the Campagna or the Polder of Haarlem, the plain of Saint-Denis. To make a fine picture out of such subjects, all he needs is a storm breaking in the sky or wind blowing fleeting clouds over the sandy plain, a gleam of sunshine lighting in the distance a village church tower or a flock of sheep. His breadth of vision, his real feeling for weather, find an adequate technical expression. He omits all that is not essential; he paints with colours that have the sobriety of earth, with masterly brushstrokes and some impasto. His qualities are already those of Géricault: and indeed the few landscapes of Géricault show resemblances that are both close and fortuitous with those of Georges Michel.

* * *

The Romantics brought to French landscape painting neither the vision of the countryside of France nor the sense of the tragic grandeur of nature nor the ardour of broad handling: all these already formed part of the French tradition. Yet they widened its horizons, more or less happily, reorganized its compositions, more or less sincerely, and added a feeling, often approaching genius, for pure colour.

Up to this time France and Italy had alone provided subjects for French landscape painters. The Romantics took another view. They glorified Raphael, it is true, and the Corsica of *Graziella*, which Léopold Robert painted in colours of unequalled sickliness and insipidity. France, in its turn, found new admirers—notably the English Bonington—to gaze on its Gothic churches, its medieval streets, its Flemish belfries, its Angevin castles, its Norman harbours, its Pyrenean mountains and the rivers, and heaths and beaches up and down France. Yet new possibilities of travel, a new escapism and a new curiosity, drove French painters into foreign lands. They went to see everything from the cities of the Rhine to the patios of Andalusia, from the valleys of Switzerland to the Russian steppes and the Argentine pampas. This love of foreign parts found its most significant artistic expression in paintings of the East. Even in the eighteenth century Hilair had painted Constantinople, and the martial winds that blew from Navarino and Algeria filled the sails of Romantic painters bound for the Orient. Chateaubriand went to Jerusalem as a pilgrim and to Granada as a lover; and others like him found that it was not hard to travel in a ship full of French merchandise to Egypt.

The East was conceived of in its widest Mediterranean expression; with Hugo, the painters believed that *l'Espagne c'est déjà l'Orient*. The *paysage orientaliste* might be painted in Andalusia as well as in Greece, Turkey, Syria, Palestine, North Africa or Egypt. A whole group of painters—Dauzats, Dehodencq, Marilhat, Decamps, Tournemine, Fromentin, Delacroix—found their subjects in Spain or the Arab world; their taste for the exotic and the strange, their gift for seizing the characteristics of racial types, dress, customs and landscape, make their paintings much more than amusing decoration: they deserve a greater appreciation than they at present receive.

Their chief merit, perhaps, lies in the lay-out of their pictures: lay-out in the grand manner and on the grand scale. All these painters, good, bad or indifferent, knew how to compose a landscape with breadth, abundance and splendour: a little theatrical, perhaps, but astonishingly effective. No writer since Bossuet had wielded a more splendid French sentence than Chateaubriand or Michelet; no painter since Van de Meulen had disposed of a more brilliant decorative facility than Decamps in his *Défaite des Cimbres*, Huet in his *Inondation à Saint-Cloud*, or Isabey in his *Ville et Port de Dieppe*.

This taste for decorative painting on the grand scale owed something to the renewal of Flemish influence on French landscape. The taste for brilliant colour, intensified by the use of a thin and transparent medium, was chiefly derived from the English painters. The art students of 1824 were enormously impressed by the pictures Constable sent to the Salon in that year. His deep translucent greens quickly appeared on their palettes—as on that of Eugène Delacroix—in place of the earthy tints of the academic tradition.

Delacroix, the greatest Romantic painter of France, was not primarily a painter of landscape. Yet landscape fills too important a place in his work for him not to be considered in narrating the history of the *genre*. His journal, his letters, what we know of his life and his visits to the country, all show him sensitive to the beauties of land and sea. His sketch books, his studies in pastel and watercolour, show him observant of the most varied aspects of nature. The flowers of a parterre, cloud effects, Channel seas, the trees of the forest of Sénart, the cliffs of Etretat and Barbary, the shaded walks of Valmont, Nohant and Champrosay, the waters of Morocean Sebou, are all recorded with exactness and freedom, truth and a lyric quality which was to be inherited by the French painters of the next generation.

Yet, though he sketched a thousand landscapes, he never painted a finished picture that was only a landscape, unless one counts such work as the *Mer à Dieppe*. Delacroix had the soul of a Romantic, but the mind of a Classic; he was the pupil of Guérin as well as the friend of Bonington. Consequently landscape made fewer claims upon him than did mankind. He might greatly admire Poussin (on whom he wrote a magnificent book), but he followed him only so far as the *Bergers d'Arcadie*, not to the *Polyphemus*. He preferred to landscapes enlivened by figures, a figure scene framed in landscape. Yet landscape interested him enough for him to choose out-of-door compositions by preference, unless, as in the *Femmes d'Alger*, the subject forbade it. In each of his masterpieces landscape plays a part: the endless plain in the *Massacres de Scio*, the quays of Paris in the *Liberté sur les barricades*, the frozen marshes in the *Bataille de Nancy*, the splendid vision of Byzantium in the *Entrée des Croisés à Constantinople*, the walls of Meknes in the *Abd-er-Rhaman*, the melancholy perspective of ramparts in the *Martyrdom of St Stephen* and the enormous oaks in the *Lutte de Jacob et de l'Ange*. Landscape is the big drum of his orchestra, that stresses the character of the melody, marks its feeling, and makes the whole orchestration more ample and more convincing. Though landscape as such may take little place in the work Delacroix, landscape painting plays no small part in his *oeuvre*.

While others travelled far afield, a few painters set up house in a village on the fringes of the forest of Fontainebleau, the forest that Sénancour had loved, and, in their time, Musset. Landscape painters such as Théodore Rousseau, Dupré, Diaz, animal painters such as Charles Jacque, Brascassat, Rosa Bonheur, Troyon, the sculptor Barye (who was also a brilliant painter), found in Barbizon a home, and made its name famous as that of a school, or rather a team, of artists. Barbizon, indeed, was no school: it had neither teacher, nor pupils nor rules. A hatred of academism, the wish to portray nature (and French nature) with sincerity, a taste for ruggedness and vigour, and an admiration for Dutch painting of the seventeenth century, were enough to link together the members of the Barbizon group. They come half-way between the Romanticism from which they rebelled and the Realism of which they were the precursors.

They inherited from the Romantics a love of the picturesque, the savage, the sublime. Ancient trees of which the tentacular roots and wide branches are expressive as the arms of a tragedian; desolate heaths; sandy roads chiselled into ruts; the endless immensity of plain and sea; blue-green pools; paths through the thickets of the forest; and, to give them more character, the sun setting in a sea of blood, or the storm clouds piling up in the sky: these are the favourite subjects of the Barbizon masters, who know how to give them scale by the introduction of a hovel, a lonely traveller, or a hunted beast.

Their subjects may be romantic, but they treat them with a sane, conscientious and almost scientific care. Rousseau understands the skeleton of an oak as Jacque does that of a sheep. Barye may set his lions and stags in the African desert or the solitudes of Central Asia, but his knowledge of earth and rocks is drawn from the Gorge de Franchard and the rocks of Apremont. At Barbizon observation formed the counterpoise to dreams. They might hear the *voix intérieures* of Théophile Gauthier, but they were also, like him, men '*pour qui le monde extérieur existe*'. Their art was at once objective and subjective; it was capable at once of poetry and prose. Barbizon could be the spiritual home of both Rousseau and Millet.

Posterity links their two names in the penumbra of neglect. Yet the differences between them are marked. Millet's art is broader and more varied than that of his friend, who is solely interested in landscape. Millet is the painter of countrymen rather than of the countryside. His *Glaneuses* is more characteristic of his work than his *Vue de Hameau-Cousin*. Yet the two painters have much in common. Each is a draughtsman of astonishing skill, and more accomplished as a draughtsman than as a painter. As painters, indeed, they share a weakness for earthy colour, an opaque medium, a heavy touch, and an over-conscientious habit of working too long upon their canvases. Each tirelessly questions and analyses nature, and each practises an art of synthesis that sets together what is permanent and lasting and scorns the accidents of light. Each portrays things that are strong, static and immovable, firmly fixed on solid foundations, majestic in their integration, whether it be the modest *Eglise de Gréville* of the one or the poverty stricken houses of the *Ville de Thiers* of the other. Millet wished to '*faire servir le trivial à l'expression du sublime*': he at least used the humble, the everyday, the familiar, to this end, and Courbet pursued the same path.

Courbet, like Millet, did not make landscape his sole preoccupation. Like Millet he uses it as a background (as in the *Enterrement à Ornans* and the famous *Bonjour, M. Courbet*) and also as the chief subject of a picture. His pure landscapes are more varied than Millet's; he did not shut himself up as Millet did at Barbizon, but wandered far afield, driven by his own whim or the forces of political history. Though he is most a landscape painter in his native Jura, among pine woods and shadowed springs and desolate escarpments, he painted with no less success the rocks of the Ardennes, Languedoc and the banks of the lake of Geneva on which he ended his life in exile. He is, too, one of France's best sea-painters; no one has better understood waves and breakers than this man from the inland mountains. He saw them, indeed, as mountains: mountains of green granite, black basalt and sapphire. Everything he portrays becomes more compact, more solid, more dense, more powerful than it is in reality. His stones fear neither wind, nor rain, nor frost; his streams are adamant, his leafage, emerald. His massive world knows no movement; even his waves and his waterfalls never break. Courbet is the painter of the everlasting; and he paints it magnificently in a thick impasto, which adds to the impression of solidity and grandeur.

Courbet, indeed, often shows himself indifferent to the changing play of light and weather. He rendered the dry transparent air of Southern France in *Bonjour, M. Courbet* and excelled in painting the damp atmosphere of the coombes of the Jura and the muffled air of woods under snow. Yet the ephemeral, the unstable, the impalpable are not really in his range. Thus, though the Impressionists may be indebted to him, especially in courageously setting down what they see without recomposing it for decorative effect, and in banishing the human figure from their *tranches de nature*, they are less indebted to Courbet (or to Millet) than to Neo-Classical academism as interpreted by Corot.

* * *

The revulsion from Valenciennes and conventional *paysages composés* of Italy turned the Romantics and the hermits of Barbizon towards the Flemings, Ruysdael and Constable. Other landscape painters such as Michallon went to Italy with a Prix de Rome and found in the Roman villas a beauty that enchanted them as deeply as it had enchanted their masters. Their little canvases, exquisitely composed, delicately studied, limpid and true, are the elder brothers, but little less fortunate, of the *Corots romains*.

Corot, indeed, had worked in France in the same ateliers as these painters, had set out for Rome in their footsteps, and had lived in their company. Like them he had accepted the idea that there could be no landscape worthy of the name without figures to enliven it. He believed that the landscape of Italy was not complete without gods and heroes, and continued all his life in the belief that only such landscapes were worthy of admission to the Salon. So it was only such pictures as these—*paysages historiques* such as *Hagar and Ishmael*, *Saint Jerôme*, the *Baptism of Christ* and *Homère et les Bergers*—that he submitted to the hanging committee. His method of work was no less traditional: he accumulated studies, copied bits from other paintings, had stock temples and figures, and combined them all on a large canvas. Yet these official pictures are far from being his best work. Compare the little *Pont de Narni* that is one of the jewels of the Moreau-Nélaton gift to the Louvre with the picture of the same title that Corot exhibited in the Salon of 1827.

Corot's closest relations with his contemporaries seem to be with the poets. His Italy is in many ways the Italy of Lamartine, his Fontainebleau the Fontainebleau of Musset. He too composes *Soirs* and *Souvenirs*; many lines of contemporary verse seem written to serve as titles to his pictures:

'*L'Etoile du Soir se lève dans l'azur....*'

or '*Demain, dès l'aube, à l'heure où blonchit la campagne....*'

The silvery twilight of the ending of the *Maison du Berger* is pure Corot; and many of his *Souvenirs de Mortefontaine*, many *Pâtres italiens*, any number of *Danses des Nymphes*, are no less Lamartine or Hugo, Musset or Vigny.

Yet even these are not his best pictures. His greatness finds its purest expression—an expression astonishingly pure—in the pictures he painted for himself or his immediate circle: figure subjects which have the beauty of music and, most of all, landscapes in which he fixes with a calm and rapid brush some aspect of nature or some building that has moved him. In these paintings, usually, whether on panel or on canvas, fairly small, all the things he loved best live on in the light of his genius: the Italy, which he had thrice visited—Tuscany, the Agro Romano, Campania, the Lakes, Venice—and the France that he was for ever exploring from Artois to the Comtat Venaissin, from Brittany to Savoy. It is all there: Burgundy, Normandy, the Loire Valley, the French country and the French towns, castles and cottages, cathedrals and harbours, forests and water meadows.

He looks on these things with the eyes of a child, the joyful heart of a St

Francis. His talent was not so ambitious as to scorn ingenuousness, nor so venal as to aspire to virtuosity. His respect for Holy Poverty made him use an economy of means in painting: a hidden skill in composition, which sets all things exactly in place; a discreet mastery in the expression of light and air; a scrupulous and happy judgment of values; an economy of paint, which he spreads in a firm smooth coat like that of a Primitive. His touch, at once fine and creamy, is in itself an act of worship and of humility. His compositions are both extremely simple and extremely finished, and his rhythm changes every picture into a melody. He is at once the Fra Angelico and the Mozart of landscape; and in his *Beffroi de Douai* or his *Saint-Paterne d'Orléans*, the rival of Vermeer of Delft himself.

Corot's pictures, at first unnoticed, later found fame. Amateurs fought for his *Etangs de Ville d'Avray*, perhaps the feeblest of his works. But the painters of his time, with greater wisdom, seized upon his limpid pictures of country and town and took them for their models. Chintreuil and Daubigny devoted themselves to the task of rendering light, and learned thereby to give a secret charm to their landscapes; they renounced the picturesque and the decorative and gave a diaphanous and muted beauty to quiet corners of the countryside. Painters became more and more interested in *milieux lumineux*, and their variety. Two of these atmospheric painters stand out: the Norman Lépine and the Provençal Guigou. One transcribes the Seine—both the Seine of Paris and the Seine of Honfleur—as silvery water beneath a pearly sky lightly misted; the other, by exact faultless drawing, in clear and rather hard colour that has the qualities at once of crystal and of enamel, portrays the manifold beauties of Provence: the blue waters of the Etang de Berre, the blinding whiteness of the Crau, the grey leafage of the olives, the mastics dark against the sparkling limestone, the implacable and unchanging blue of the sky. It was through the work of such painters that French landscape painting slipped insensibly from the art of Corot to Impressionism.

Corot's influence alone, however, cannot suffice to explain the genesis of the new movement. His painting has the quality of seeing Nature *sub specie aeternitatis*, of expressing the permanent qualities of a landscape even when it is seen under the play of changing light. Corot was too classical in spirit not to express stability, and too serene in temperament not to create calm. It is not from him, or from his immediate followers, that comes the *frisson* that stirs the world of the Impressionists, but from other artists closer to the Romantic tradition.

'*Aimez ce que jamais on ne verra deux fois,*' wrote Vigny. The Romantics had turned French sensibility in the direction of the study of development and change. A taste for the ephemeral had driven the painters of 1830 to try to seize and fix fleeting moments in their landscapes: sunset and moonrise are the stock in trade of such minor artists as Hervier. The disturbed time of the Second Empire did much to encourage this passion for what was fleeting. Baudelaire declared: '*le transitoire, le fugitif, le contingent, le moitié de l'art, dont l'autre est l'éternal et l'immable*'; and to the artists of the time the transitory and the fugitive were the more attractive themes. Guys, Carpeaux, Alfred de Dreux, tried to seize, as it were upon the wing, the most vivid and fleeting impressions both of society and the individual. The generation of 1840, that of Millet and Courbet, had been peculiarly sensitive to the static and the stable; the generation that followed loved movement alone. Henri Focillon was right when he spoke of a 'Romantisme Second Empire'; twenty landscape painters of the time, working up and down France, were Romantics without knowing it.

The most typical, and the greatest, was the Marseillais Monticelli. He had something of the baroque fire of Fragonard, something of the romanticism of Delacroix; in his *fêtes galantes* the landscape provides the orchestration of the melody, and in his views of Provence it becomes as ardent and heady as the country it portrays. The fullest expression of the style is to be found in three painters of the Lyons school: Carrand, Ravier and Varnay. Carrand loved to see light strike upon running water, or upon snow, or through a veil of leafage; Vernay, more stable, more of a composer, could paint the hidden forces of life—the sap that rises in the trees, flowers bending in the wind; Ravier, more varied in his talents, more inquiring, more intellectual, started with an art not unlike that of Corot in Rome, and ended his long career in perpetuating the many-hued sunsets of the Dauphiné in admirable watercolours, so close to those of Turner—which he had never seen or heard of—that when just before his death he happened upon some works of the English master he cried: '*Mais voilà soixante ans que je fais la même chose!*'

In Paris a Dutchman, Jongkind—who can as little be excluded from French art as El Greco from Spanish or Zoffany from English—was growing out of the banal romanticism of his youth into a style more French, more free and more forceful, which was to find expression above all in watercolour. Ths medium, peculiarly fitted by its rapidity to seize the fleeting visions of nature, was what he needed; for with a nervous line and a strong sense of form he devoted himself to the interpretation of movement; the course of the shower that the wind drives from plain to plain, the sliding pace of water, the tide mounting the sands, the momentary darkening of stream or hill by the shadow of a passing cloud, the brief brilliance of a ray of sunlight striking upon a wet road or on a house by the wayside.

All the impalpable, the fugitive, the almost inexpressible, for which Jongkind found expression, were likewise interpreted by his contemporaries Boudin, a man of Le Havre, and a much lesser artist, Cals. Both these were under the spell of the changing beauty of the Seine estuary and of the Channel seas under cloudy skies, and both excelled in portraying their moods. The elegant visitors whom Boudin portrays gossiping at Trouville, in perfect accord with the elegant sky, serve to place his art in the 'modern' school of the Second Empire.

All the magicians of French nineteenth century landscape bore their gifts to the cradle of Impressionism: Courbet, with his *tranches de Nature*, Corot and his followers, with their atmospheric values, Monticelli and the Lyonnais painters, Jongkind and Boudin with their gift of seizing the impalpable and the fleeting. Other gifts came from the Far East: Japanese prints. It was these that opened the eyes of the Impressionists to aspects of Nature hitherto unseen in the West: the downy whiteness of a branch flowered with snow or snowy with flowers, hoar frost on grass, the stripes of rain outside a closed window, were familiar sights that might never have been perceived but for the prints sent from Japan. They introduced to French artists new ideas of lay-out and composition, a new conception of the charm of unexpectedness, and perhaps, a wish to emulate the *Seventy Views of Fujiyama* of Hokusai. Degas and Monet owed much to them: and with them Impressionism.

* * *

There was more than one Impressionism. The Impressionist painters were individualists, and the style endured for more than a generation. There is an impressionism which dates from the end of the Second Empire; and the *Route* of Monet, the *Vue de Montmartre* of Sisley, the *Sousbois* of Berthe Morisot, the *Forêt de Fontainebleau* of Bazille are all in close relation with Courbet on the one hand and with Corot and Daubigny on the other. It may well be that Bazille originated the style between 1865 and 1870; his wealth and social position, his culture and intelligence, his kindness and his talent, gave him a considerable influence over Monet and Sisley, Renoir and Guillaumin, and even over Pissarro, which was only ended by his untimely death on the battlefield of Beaune-la-Rolande.

Once the storms of invasion and civil war were over, the group re-formed. Monet, who with Pissarro and Sisley had found safety in England, took the lead. They found Cézanne—returned from his refuge at Estaque—Guillaumin and Caillebotte sitting as usual at the Café Gerbois, where Manet would occasionally join his young admirers. At Argenteuil and Auvers-sur-Oise, they, together with Vignon and Cordey, worked out a method of painting which made its first spectacular appearance at the famous exhibition of 1874 in Nadar's shop. Its chief organizer was Degas.

The Impressionist movement was then in its springtime. Its avowed intention was to paint with sincerity *tranches de nature*, but making effects of light the main subject of the picture; to reveal by patient analysis the action of light on the thing on which it falls; to fix the place of reflections in this action, of the light and colour which one thing may give to another or borrow from it; to see how by these means shadow takes on the colour of green or violet; and to follow the dance of air as it plays around natural forms. These intentions were illustrated in masterpieces such as Monet's *Neige d argenteuil*, Pissarro's *Route le long du chemin de fer*, and Sisley's *Maisons dans la campagne*.

Between 1875 and 1880 fresh intentions were added to this programme. Thus the Impressionists, in order to render the sunlight which they worshipped with even greater fidelity, refused to mix their colours in the usual way and substituted for any such combinations the famous *mélange optique* foreseen by Delacroix and made known by the physicist Chevreul. To this end they began to paint in small strokes, which had the further advantage of rendering the vibration of the air on a fine summer day. More than ever in love with light, they studied its action on man himself, who for them was no more than another natural object. Courbet had evicted him from his landscapes. With less respect the Impressionists included him in theirs, but only to affirm his inferior place in Nature. A fallen god, he has no nimbus but that which the sun might make as it shone through his hair. The king of creation has fallen, to become the slave of light, a light that often makes him half-invisible and sometimes juggles with him as might a skilful conjuror. Renoir, in his *Paysage de Printemps*, Monet in his *Falaises de Varangeville*, and even Manet—a young and uncertain convert introduced to Impressionism by his sister-in-law Berthe Morisot—in his *Paveurs de la rue de Berne*, show

how happily this painting blossomed in the summer of its maturity. It was a noon in which a choice, a *Partage de Midi*, had to be made. After it there was no longer Impressionism but only Impressionists. They might still organize collective exhibitions, in 1881, 1882 and 1886; they might even enlist new recruits such as Lebourg, but the group had fallen apart. Leaving their Parisian meeting-place, the Impressionists scattered, to Giverny, to Moret, to Eragny, to Crozant, to Cagnes, to Aix-en-Provence. Each shut himself up more and more in his own domain, where often the wind of the spirit of early Impressionism no longer blew.

While Lebourg comes close to the painting of Besnard in his evanescent tints of rose and his uncertain chords of mauve and gold, Guillaumin plays a prelude to Fauvisme by heightening his tones even to the edge of cacophony: Changeable and susceptible, Pissarro hesitates between Neo-Impressionism and robuster and more prosaic painting, concrete and almost earthy, in harmony with his themes of peasant life. Sisley is attracted only by the systematic method of Impressionism, in fact so uncongenial to his delicate and sensitive genius. For his friend Monet, a picture is nothing but a study of light, of which he narrates the sequence of adventures as it falls on the same object: on poplars, on millstones, on the façade of the Cathedral of Rouen, on the bridges of London and on his water lilies. But as he writes this *Histoire des Variations*, he comes to forget that other things besides light are real. He sacrifices the object to its illumination, and finally paints fireworks in which form is dissolved in a multicoloured mist. The smoke is more massive than the railway engine, the bridge is less solid than the water, the cathedral is less real than the fog. His world escapes from weight, from shape, from space to become a universe of sparks dancing before the eyes, which he arranges with less and less taste in tones less and less true. A feminine subtlety and an upper-middle-class fastidiousness prevented Berthe Morisot from falling into these errors. Yet the influence of Renoir, whose evolution she followed throughout his Ingres phase, her own lively sense of form, did not prevent her from sacrificing more and more to the expression of an intense southern light, which gilds her little world of children as the sun does flowers.

Renoir was more in love with colour than with light. Consequently, the object remained for him a mirror that takes on colour and gives it back. After a time of linear asceticism, which brought him back to the study of line and form, he commanded all the resources of painting in the development of an art that grew ever more lyrical. This art, broader and more varied than that of the other Impressionists, gave landscape a considerable place. Perhaps the landscapes which Renoir painted to accompany his figures, nude or draped, are even better than those in which it stands alone. They have an added beauty from the presence of the women whose beauty they enhance, and from the perfect agreement between their abundant fertility and the full curves of human flesh. Watteau alone of the French School had succeeded in transmuting such scenes into music; but the music of Renoir, in its assurance, its triumph and its healthy sensuality evokes rather that of Rubens and of Titian: it sings the same bacchic hymn to the glory of creation and of life.

Renoir in time grew away from Impressionism. Cézanne grew yet further from it, and much more consciously. He had begun with an art torn between the two contrary influences of Delacroix and Courbet. After 1871 Pissarro drew him towards Impressionism, and there he found deliverance and development: deliverance in face of his inner torment which was exorcised by the need of turning to Nature, of questioning her rather than himself, of painting her objectively: development of his art in the discovery of colour, of his vision in the discernment of light, of his spirit in learning the beneficence of method and discipline. Once he had started upon the road of reality Cézanne had to go farther than the Impressionists: it is well to paint light with truth, but can it indeed be with truth if the reality of the object be sacrificed? Cézanne wished to respect both truths, and thus started on a very different road from that of the Impressionists, though their principles could still light his path. Since the colour of things—of each part, each plane, each morsel—is the sum of their inherent colour, their light-colour, and the reflections that play upon them, this colour has only to be set down with precision to express at once object and light. By formulating the problem in more precise terms than the Impressionists, Cézanne succeeded in setting down actual indubitable forms in a space filled with sun and air. Since he had faced the problems of form and space, he could construct them with an austerity that by simplification and orderliness gave them reality and authenticity. He passed from Pissarro to Poussin, yet though he enriched classic construction with Impressionist colour, his Classicism detached him from Impressionism, since it made him understand that a landscape is not a window opened upon Nature but a microcosm of order and beauty. Thus, instead of painting '*ainsi que l'oiseau chante*', like Monet, he felt that he must work methodically and with full consciousness of what he was doing. The existence of the picture formed by an act of creation made Cézanne realize that realism was an imposture: picture and Nature have each their own reality and the lesser cannot merely mirror the greater. The picture has its autonomous laws to which the painter must subject everything that he introduces into his work, houses and peoples, mountains and trees. Cézanne set above a mendacious realism an art which does not hesitate to deform people and houses, mountains and trees, even light and space, to subject them to the exigencies of the picture. Man, who had been the slave of light in Impressionist painting, was given his freedom in that of Cézanne, but only to pass under the yoke of the laws of plastic composition: laws of construction, of rhythm, of lay-out, laws, too, of colour, for Cézanne, as he grew old, came more and more under its spell. In the last years of his life, he found pleasure in gemming his pictures with the most brilliant hues: emerald greens, ruby reds, sapphire blues, and, above all, azures as metallic and burning as incandescent steel, as a glacier of alpine ice. His palette, at once of jewels and air, takes on in his *Lac d'Annecy* and his pictures of the *Château Noir*, a resonance that expresses the soul of the old painter who has recovered the lyricism of his baroque youth. From classical painting we have made our way to the frontier of an abstract plastic world, to the beginnings of pure painting, the painting of our own day. Cézanne has travelled along a strange road. From his Romantic beginnings, by way of a realist and objective Impressionism, he has reached the threshold of modern *Irréalisme*. Like Moses he did not enter the Promised Land.

Neo-Impressionism, in its turn, is a complex phenomenon which must be considered from different points of view. It first makes its appearance as the prolongation of Impressionism under a more academic aspect. Signac, Cross, Luce, if not Seurat, find, like Monet and Pissarro, that the chief subject of their pictures is light. To let it in, they, in their turn, open windows on to Nature, which reveal views as astonishing, as completely disorderly, as Cross's landscape of the *Iles d'Or*. They concentrate on the reproduction of sunlit air. To this end, Signac publishes the empiric recipes of the Impressionists in his famous book *D'Eugène Delacroix au Néo-Impressionisme*, published in Paris in 1899. *La division du ton* becomes a dogma, the distinction between inherent colour, light-colour and reflected colour, a taboo. Pure tone becomes sacrosanct, and the painter commands an arsenal of rules which should in theory allow him to rival the luminous brilliance of Nature. In all this lies the conservative side of Neo-Impressionism, and its heritage from the past.

Yet it had another side that was turned towards the future. In its dogmatic passion, it had reduced even the composition of a picture to dogma, and had thus learned, as Cézanne knew, but the Impressionists refused to admit, that the picture has an authentic existence of its own. That a picture is an organic creation subject to its own laws, that these must be respected if harmony is to be achieved, that such things as the Golden Section, the variation of colour are plastic truths which every painter must accept: these convictions were firmly fixed in the minds of Signac, Cross and Seurat, and so far as they conform to them in their paintings they prelude the researches of the painters of our own day who set fidelity to the categorical imperatives of painting above fidelity to Nature. A door shuts upon realism and another opens upon the *Irréalisme* beyond which lies abstract painting.

Neo-Impressionism has not only an historical importance, but also an artistic significance which it owes only to the genius of Seurat. He was a draughtsman of unparalleled skill, a magnificent composer of figure subjects and also an admirable landscape painter. He not only gives the principal part to landscape in his large pictures, such as the *Baignade à Courbevoie* or the *Dimanche à la Grande Jatte*, but also produces a great number of landscapes either as independent pictures or as studies for his larger works. In all of them the qualities of a Poussin, or even more of a Claude, may be seen, with an added intensity that comes from their being stripped of all but the essential. Seurat's construction is at once solid and light, his forms are austere and luminous, his composition has both stability and movement, he hits the bull's-eye of his chosen target. His reticence in the expression of a sensibility that is at once chaste, sensitive and lofty, his need at once to achieve his aim and to achieve it by a discreet and deliberate understatement—the dominant characteristics of the *Chenal de Graveline* and of the *Bec du Hoc*—make Seurat one of the most essentially classical of French painters. He throws a bridge between classicism and the painting of our own day.

Van Gogh is a French painter in the same right and for the same reason as Jongkind. He only broke through the chrysalis of his Dutch manner when he reached Paris and came into contact with French nineteenth-century art. Yet he remains Dutch in some measure, whether he be in Paris or at Arles. In him, after several centuries of lethargy, the old expressionism of the

Germanic painters is let loose. He has their passion for dynamism, their obsession with cosmic significance, their desperate wish to make painting a language and a philosophy, their preoccupation with character rather than beauty; their morbid need to give themselves up to the darker forces of Nature in order that they may understand her hidden secrets. Van Gogh works at all problems at which Grünwald and Cranach, Bosch and Rembrandt had worked before him. Like Sluter, he is enraged and like him made fecund by his exiled existence in the Latin world, by the sight of classicism. His *copain* Gauguin has rightly been called '*un Poussin sans culture classique*', and Gauguin's art to Van Gogh stood for classicism. There are few stronger contrasts indeed, than that between the tormented landscapes painted in Provence by Van Gogh—drunken mountains tottering with his reason, suns and stars whirling beneath his anger, trees twisted by his rage and his fear—and those which Gauguin was painting about the same time at Pont Aven and at Le Pouldu, solid, stable and pensive, immobilized in a dream. These qualities of balance and of a rather melancholy serenity are yet more evident in the pictures Gauguin painted at Tahiti. They show many figures and few landscapes, as though the vastness, the crushing richness of tropical nature had turned Gauguin to the observation of mankind.

Yet this man with his wide pelvis, his short limbs, his low forehead, his soul filled and darkened by irrational forces, is no Greek with a clear consciousness of himself and of his domination over the world by reason of his mind. The hermit of Atuana had no kinship with the misanthrope Poussin, painting in his solitary room on the Pincio. A gulf stretches between them, the gulf that separates a civilization at its apogee from one that dies as it gives birth to the next. Gauguin is classical by nature, but not by education. With all his strength he denied classical culture: '*la grosse erreur, c'est le Grec. . . . J'ai voulu remonter par delà les chevaux de Phidias jusqu'au dada en bois de mon enfance. . . . La barbarie pour moi est un rajeunissement. . . .*' In these words, and a hundred like them, Gauguin never ceased to declare his aversion from Greco-Latin aesthetic and Greco-Latin humanism. Painting for him is not the imitation of nature, landscape is not the portrait of a view. His aim is to create a work of decorative art which goes beyond decoration by its human significance; to combine line, colour and form to this end, to give up the translation of volume and the third dimension, of values and chiaroscuro, to give colour new meaning by integration and synthesis, to deform men and things, scientifically and systematically, in order to bend them to the needs of pure painting, and so to rediscover the monumental quality of Romanesque wall-paintings, of Byzantine mosaics and of the paintings of ancient Egypt. These were counterpoised by other aims: the passionate expression of a man—himself—and of a view of mankind far removed from the tradition of traditional humanism. Man, whom Monet had reduced to a thing among things, whom Cézanne and Seurat had subjugated to a plastic existence, with Gauguin refused to accept the nature with which western post-Renaissance thought had endowed him, and declared his right to another kind of being, more complex, more mysterious, and, it may be, more fully human.

Odilon Redon is the fifth and last of the great forerunners of the painting of today. Landscape does not hold a very important place in his work, yet his use of it is highly individual. He is sensitive either to the detail—the blade of grass, the twig of a tree—or to the immense, to the cosmic, to clouds and stars. Redon uses these elements to compose landscapes that are fantastic in the most exact sense of the word. He does not paint imaginary landscapes which Nature might have shown, like those of Watteau and Hubert Robert. His brush can only paint the supernatural, and his landscapes have their being only in his own world. They are the landscapes of a vision, of a state of clairvoyance. Long before the Surrealists, Redon sets out to discover the unknown worlds beyond the ocean of dreams, and it is their landscapes that he paints, strange visions of the subconscious, which have, it may be, a truth of their own. Landscape with Redon knows no laws but those of painting, so that this forerunner of Dali and of Chagall, by his use of a combination of line and colour to achieve a disembodied beauty, becomes also the Precursor of the gospel of abstract art.

He is a man of the New Age on the threshold of the twentieth century, who forms from his inner consciousness a new idea of the world, in which Man cannot now be the centre of a Nature which he cannot dominate because he has demolished its boundaries and stretched it to infinity. This change of cosmography demands an inevitable change in aesthetic. There is no longer any point in copying reality. The artist had better turn to pure painting and paint pictures which have no pretention to be anything but pictures. Should we be angry at this change? Surely not. When psycho-analysts, sociologists, ethnographers, psychologists, novelists and poets, work out a conception of humanity as different from the humanist conception as that was from the medieval view, when science and philosophy alike propound a theory of the universe and its laws which has little in common with that held since the sixteenth century, it is inevitable that painters, too, should find a new orientation. Not to do so would be to condemn their art to death, to perpetuate it only as a lifeless anachronism. Its vitality lies in its power of adaptation and renewal. The page must be turned over, as the page before it was turned at the end of the Middle Ages, at the dawn of the Renaissance, even if it close the volume in which the French landscape painters of four centuries have written immortal poems to the glory of Nature and of Humanity.

* * *

To the President and Council of the Royal Academy who have so generously made the splendid galleries at Burlington House the setting for the Exhibition we are deeply grateful; and also, once again, to the Arts Council of Great Britain who have co-operated so cordially in the organization. Lastly, we express our appreciation of the great task undertaken by Professor Anthony Blunt, Mr Francis Watson and their colleagues for their selection of the British contribution to the Exhibition.

I owe my sincere thanks to M. Claude Souviron, who has drawn up the notices of artists and the descriptions of pictures borrowed in France.

BERNARD DORIVAL
Conservateur du Musée National d'art Moderne
Professeur à l'Ecole du Louvre

BOOKS REFERRED TO IN ABBREVIATED FORM

Dacier and Vuaflart: E. Dacier and A. Vuaflart, *Jean de Julienne et les graveurs de Watteau*, Paris 1922.

Dilke: Lady Dilke, *French Painters of the Eighteenth Century*, London 1899.

Dimier: L. Dimier, *Les peintres Français du 18e siècle*, Paris-Brussels 1928.

Félibien: A. Félibien, *Entretiens sur les vies et sur les ouvrages des plus excellens Peintres*, Trévoux 1725.

Goncourt: E. de Goncourt, *Catalogue raisonné de l'oeuvre de Watteau*, Paris 1875.

Grautoff: O. Grautoff, *Nicolas Poussin*, Munich 1914.

Liber Veritatis: R. Earlom, *Liber Veritatis*, London 1777.

Parker: K. T. Parker, *Catalogue of the Collection of Drawings in the Ashmolean Museum*, I, Oxford 1938.

Pattison: Mrs Mark Pattison, *Claude Lorrain, sa vie et ses oeuvres*, Paris 1884.

Pissarro and Venturi: R. Pissarro and L. Venturi, *Camille Pissarro, son art, son oeuvre*, Paris 1939.

Robaut: A. Robaut, *L'Oeuvre de Corot*, Paris 1905.

Smith: J. Smith, *A Catalogue Raisonné of the works of most eminent Dutch, Flemish and French Painters*, London 1837.

Venturi: L. Venturi, *Cézanne, son art, son oeuvre*, Paris 1936.

Waagen: G. F. Waagen, *Treasures of Art in Great Britain*, London 1854-57.

GALLERY I

Sixteenth and Early Seventeenth Centuries

CLAUDE DERUET (1588-1660)

1 The Element of Water
Lent by the Musée des Beaux-Arts, Orléans

Canvas, 114 × 227 cm. (43½ × 89½ in.)

Coll: One of a set of *The Four Elements*, commissioned by Cardinal Richelieu for the *Cabinet de la Reine* at the Château de Richelieu; given by M. Grenet to the museum in 1827.
Lit: Desmarets de Saint-Sorlin, *Les Promenades de Richelieu*, Paris, 1653; La Fontaine, see his letter of 22.9.1663; Vignier, *Description du Château de Richelieu* (1676, etc.); Chennevières, *Recherches sur la vie des peintres provinciaux*, 1850, pp. 305 ff; Meaume, *Recherches sur la vie et les ouvrages de Claude Deruet*, 1853, pp. 26 ff, 42 ff; E. Marcille, *Cat. du Musée d'Orléans*, pp. 84 ff; Jacquot, *Notes sur Claude Deruet*, 1894; Paul Vitry, *Le musée d'Orléans*, (*Memoranda*) 1924, (repr. pl. 24).

The set of The Four Elements of which this and No. 21 are part must have been painted before 1641, the year of the death of Richelieu.

FRANÇOIS PERRIER (1590-1650)

2 The Finding of Moses
Lent by Earl Spencer

Canvas, 71 × 87 cm. (28 × 34 in.)

Coll: Robert, second Earl of Sutherland (1641–1702).
Lit: Wildenstein, Loan Exhibition of French Painting, 1947, Cat. No. 32.

The attribution goes back to the eighteenth century, but the painting is far more classical than any known work of Perrier. It may, however, be a work painted at the end of his life, when he could have been influenced by the landscapes of Nicolas Poussin.

FOLLOWER OF NICOLAS POUSSIN

3 View of the Forum
Lent by the Chatsworth Estates Company

Canvas, 97 × 144 cm. (38 × 56¼ in.)

Coll: At Devonshire House in 1766.
Lit: The English Connoisseur, 1766, p. 42 (as 'N. Poussin, a Ruin').

A topographically accurate view of the north end of the Forum, or Forum Boarium. On the left is the arch of Septimius Severus, to which the artist has added reliefs like those on the Arch of Constantine. In the middle is the Temple of Saturn and on the right the three columns of the Temple of Vespasian. Between these temples is the end wall of the Schola Xantha, now destroyed. In the right foreground are the steps of the Temple of Concord.

FOLLOWER OF NICOLAS POUSSIN, 'THE SILVER BIRCH MASTER'

4 Landscape with Bathers
Lent by C. Marshall Spink, Esq

Canvas, 74·5 × 94·5 cm. (29¼ × 37¼ in.)

Coll: Langford-Sainsbury, The Priory, Beckington, near Bath.

This picture belongs to a group of paintings apparently by the same hand, which can be attributed to an artist working in Rome and imitating the manner of Nicolas Poussin and Gaspar Dughet. He has been called 'The Silver Birch Master' owing to the frequent occurrence, in his compositions, of a tree with white bark like that of a birch. His work will be studied in an article by Professor Anthony Blunt in a forthcoming issue of the *Burlington Magazine.*

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

5 Landscape (Cephalus Hunting?)
Lent by the Chatsworth Estates Company

Canvas, 70 × 169 cm. (27¾ × 66½ in.)

Coll: Already in the Devonshire Collection in 1725.
Lit: Waagen, III, p. 340; Strong, *Masterpieces of the Devonshire Collection,* 1901, pl. 32; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 315 (there wrongly said probably to have come from the collection of Lord Halifax).

Attributed to TOUSSAINT DUBREUIL (1561-1602)

6 Medor and Angelica
Lent by Captain Bruce Ingram

Inscribed: ANGELIQ . . . on the tree

Canvas, 143·5 × 199·4 cm. (56½ × 78½ in.)

One of a pair of decorative paintings of which the other, not exhibited, appears to represent the story of Leda. The spelling *Angeliq* . . . of the name points to a French origin, and the style indicates the Second School of Fontainebleau. So far no reference has been traced in the literature to paintings of this subject (which comes from Ariosto, *Orlando Furioso,* Canto XIX) executed by members of the school, but the style of the painting is closer to that of Dubreuil than to any other member of the group. The painting may be one of the few remaining panels from his extensive decorative schemes at St Germain, Fontainebleau and the Louvre.

PIERRE PATEL (the elder) (c. 1620-76)

7 Landscape with Ruins
Lent by the Musée des Beaux-Arts, Poitiers

Signed: Patel F.

Canvas, 70 × 90 cm. (27½ × 35½ in.)

Coll: presented to the museum by M. Durant du Pessau.
Lit: A. Brouillet, *Notice des tableaux et dessins de la ville de Poitiers* (1884), No. 78; "Sélection des peintures du musée de Poitiers", 1947, Cat. No. 6; "Le Paysage Français", Petit Palais, 1925, Cat. No. 239.

SEBASTIEN BOURDON (1616-71)

8 The Return of the Ark
Lent by the Trustees of the National Gallery

Canvas, 108 × 134 cm. (42¼ × 53¼ in.)

Coll: Robert Strange Sale, London, 5.5.1775 (lot 48); in the collection of Sir Joshua Reynolds; bequeathed 1792 to Sir George Beaumont; Coleorton Hall, 1808; Sir George Beaumont Gift 1823/8.
Lit: Sir Joshua Reynolds, *Discourses* (ed. Fry, 1905), Fourteenth Discourse, p. 389 (repr.); *The Diary of Joseph Farington* (1925 ed.), Vol. V, p. 76; Martin Davies, *Catalogue of the French School, The National Gallery*, 1946, No. 64.

ANTOINE CARON (c. 1515-93)

9 Astrologers Studying an Eclipse
Lent by Professor A. F. Blunt

Panel, 93 × 73 cm. (36½ × 28¾ in.)

Coll: Christie's 17.1.1947 (lot 121), as 'Flemish School, The Building of the Temple'.
Lit: Wildenstein, Loan Exhibition of French Painting, 1947, Cat. No. 8.

The subject has not hitherto been elucidated, but it may emanate from the circle around Catherine de' Medici, for which Caron worked, and which was much interested in astrology. This picture will be studied by J. Ehrmann in a forthcoming issue of the *Burlington Magazine*.

SCHOOL OF FONTAINEBLEAU

10 Venus Mourning over Adonis
Lent by the Musée des Beaux-Arts, Algiers

Panel, 54 × 42 cm. (21¼ × 16½ in.)

Coll: Prince Alexis Orloff, sold, 29.4.1920 (lot 54) (as Rosso); acquired by the museum in 1929.
Lit: Commemorative Catalogue of the Exhibition of French Art, R.A., 1932, No. 73; J. Alazard, *Cat. du Musée National d'Alger* (1936), p. 72, No. 1109 (repr. pl. I); H. Baderou, *l'Ecole de Fontainebleau* (1944); "Trois siècles de peinture française", Geneva, 1949, Cat., p. 13.

When in the Orloff collection this picture was attributed to Rosso. It has more affinity with the 'Lamentation over Christ' by the 'Monogrammist LS' in the Alte Pinakothek, Munich (Munich Cat. No. 1448; Exhib. of the Munich Pictures, Nat. Gal., 1949, Cat. No. 75.)

FRANÇOIS CLOUET (before 1520-72)

11 Diana at her Bath
Lent by Messrs Wildenstein

Panel, 72 × 110 cm. (30¾ × 43½ in.)

Coll: Neher; Maurice Métayer.
Lit: H. Baderou, *L'Ecole de Fontainebleau*, n.d. (repr.); A. Blum, "Le bain de Diane, essai sur un tableau énigmatique du 16e siècle", *Studium*, 1921; R. Huyghe, "L'Ecole de Fontainebleau", *Beaux-Arts*, 1.12.1939, p. 13; "Sixteenth Century Paintings from the School of Fontainebleau", Wildenstein, New York, 1940, Cat. No. 3; *Apollo*, XXXI, 1940, p. 44 (repr.); *Art-Digest*, XV, 1940, p. 10; *Connoisseur*, CVII, 1941, p. 75 (repr.).

Other versions are in the Museum at Rouen (cf. *Commemorative Catalogue of* *the Exhibition of French Art*, R.A., 1932, No. 41, pl. 23), and the Sulzbach Collection. The Rouen painting differs in that the horseman in the background is in complete contemporary costume with plumed hat. The attribution to François Clouet was first made (with reference to the Rouen picture) by Jamot and Hulin de Loo (cf. R.A. 1932 Cat., *loc. cit.*, and *Burl. Mag.*, LX, 1932, p. 3). It is based on the fusion of Venetian and Flemish elements in the style of the painting, and on the likeness to the signed painting of a lady in her bath in the Cook Collection.

P. MAUROY (date unknown)

12 Golgotha

Lent by Messrs Wildenstein

Signed: P. Mauroy.

Panel, 40·5 × 56 cm. (16 × 22 in.)

The artist, whose signature is clearly visible on the lower edge of the central part, is otherwise unknown. Details, such as the stepped gables of houses in the right background and in the distant town seem to indicate that the painter came from the Franco-Flemish border. The frame is painted with grisailles representing scenes from the Passion.

NICCOLO DELL'ABBATE (c.1512-70) and Assistants

13 River Deities

Lent by Messrs Wildenstein

Panel, 119 × 182 cm. (47 × 71¾ in.)

Lit: Apollo, XXXI, 1940, p. 45 (repr.); "Sixteenth Century Paintings from the School of Fontainebleau", Wildenstein, New York, 1940, Cat. No. 4.

JEAN LEMAIRE (1598-1659)

14 Alexander and Diogenes

Lent by Maurice Baron, Esq

Canvas, 75 × 96 cm. (29½ × 38 in.)

Coll: Lebrun Sale, 1791 (as Poussin); Desenfans Sale, 1802 (57) (as Poussin).
Lit: A. Blunt, "Jean Lemaire", *Burl. Mag.*, LXXXII, 1943, pp. 241–246 (repr.).

Attributed to ABRAHAM BOSSE (1602-76)

15 The Sense of Smell

Lent by the Musée des Beaux-Arts, Tours

Canvas, 105 × 138 cm. (41¼ × 54¼ in.)

Coll: Acquired by the museum in 1922.
Lit: Exhibition: "Richelieu", July 1922, Cat. No. 134.

One of a set of paintings, representing the Five Senses and identical in composition with Bosse's engravings of *c.* 1635 (Blum, 1028–32). It is possible that the paintings are copies after the engravings, rather than original works by Bosse. A painted version of his engraving 'Le Bal' (Blum, 1050), signed by François Brentel and dated 1634 (sold Christie, 8.7.49, lot 24), proves that other artists used his compositions as models.

LAURENT DE LA HYRE (1606-56)

16 Landscape with Bathers
Lent by the Musée du Louvre

Signed: De la Hyre in et F. 1653.

Canvas, 56 × 87 cm. (22 × 34¼ in.)

Coll: Claude Tolozan, sold, Paris, 1801; Musée Napoléon; Musée du Louvre; on loan since 1912 to the Château of Maisons-Lafitte.
Lit: Fr. Villot, *Notice des tableaux du musée du Louvre de l'Ecole française* (1855), No. 292; G. Brière and E. Communaux, *Emplacement actuel des peintures de l'école française*, B.S.A.F. 1924 (Paris, 1925), No. 135; "Peintres de la Réalité", Paris, 1934, Cat., p. 56, pl. xvi; *Chefs d'Oeuvre de l'Art Français*, Paris, 1937 (with bibliography).

Engraved by Schroeder (cf. *Le Musée Français*, X, pl. 665).

NICCOLO DELL'ABBATE (c. 1512-70)

17 Landscape with the Death of Eurydice
Lent by the Trustees of the National Gallery

Canvas, 190 × 240 cm. (74¾ × 94½ in.)

Coll: Talbot Collection, Margam Castle, Sale, Christie's, 1942 (lot 356); presented by the National Art Collections Fund.
Lit: Exhibition of the Principal Acquisitions . . . of the N.A.C.F., National Gallery, 1945–6, Cat. No. 3.

A very similar painting by Niccolò was formerly in the Orleans collection and later in the Duke of Sutherland's, and is now in the Louvre. It represents the 'Rape of Prosperine', and may have been a companion picture. Both paintings may belong to a series of four large landscapes executed for Fontainebleau (cf. *Comptes des Bâtiments du Roi*, ed. Laborde, Paris, 1877, II, p. 195).

PIERRE PATEL (the elder) (c. 1620-c. 1676)

18 Landscape with Figures and Classical Ruins
Lent by the Fitzwilliam Museum, Cambridge

Canvas, 64 × 85 cm. (25 × 33½ in.)

Coll: Lord Montfort; A. A. Vansittart; presented to the museum, 1864.
Lit: T. Earp, *Catalogue of the Fitzwilliam Museum*, 1902, No. 331.

SCHOOL OF FONTAINEBLEAU (mid-sixteenth century)

19 The Threshers
Lent by the Musée National de Fontainebleau

Canvas, 85 × 112 cm. (33½ × 44 in.)

Lit: Charles Sterling, *La Peinture française du XVI et XVII siècles* (1937) (repr. fig. 3); "Chefs d'Oeuvre de l'Art Français", Paris, 1937, Cat. No. 57; H. Bodmer, *Correggio und die Malerei der Emilia*, Vienna, 1942, p. xxxvi, pl. 92.

The affinity of style between this painting and the frescoes by Niccolò dell'Abbate in the gallery at Modena has led to its attribution to this artist. Its actual execution, however, points rather to a French follower.

ANONYMOUS (second half of the sixteenth century)

20 Apollo and the Muses
Lent by H. S. Gibbons, Esq

Panel, 58 × 81 cm. (23 × 32 in.)

The landscape background is Flemish in character, but the colour of the sky is more typically French. The figures are copied from 'The Dance of Apollo and the Muses' by Giulio Romano, in the Pitti Gallery, but are nearer in style to French than Flemish painting.

CLAUDE DERUET (1588-1660)

21 The Element of Fire
Lent by the Musée des Beaux-Arts, Orléans

Signed: C. Deruet.

Canvas, 113 × 259 cm. (44½ × 102½ in.)

See note to No. 1.

GALLERY II

CLAUDE AND POUSSIN

NICOLAS POUSSIN (1594-1665)

22 The Gathering of the Ashes of Phocion
Lent by the Earl of Derby

Canvas, 116 × 176 cm. (45⅝ × 69 in.)

Coll: One of a pair of pictures illustrating the story of Phocion (cf. No. 40), painted, according to Félibien, for Serisier in 1648. Seen in the latter's collection by Bernini, 1665; engraved by Baudet, 1684 (Andresen, 446, 447); 1702 in the collection of Moreau, 'premier valet de garde robe' to the Duc de Bourgogne; believed to be the picture (lot 78) in the Dickenson Sale, Christie's, 11–12.3.1774; purchased, 1782, by the twelfth Earl of Derby, then said to be from the 'Cabinet du Roy de France'.
Lit: Grautoff, No. 129; Jamot, *Burl. Mag.*, XL, 1922, p. 158; Thomas Bodkin, *Burl. Mag.*, XLVI, June 1925, p. 322; *Commem. Cat. French Art*, R.A., 1932, No. 127; A. F. Blunt, "The Heroic and the Ideal Landscape in the Work of Nicolas Poussin", *Journal of the Warburg and Courtauld Institutes*, VII, 1944, pp. 157–164, pls. 40, 41.

An old copy is at Crichel.

CLAUDE LORRAINE (1600-82)

23 Landscape, Sunset, with a View of the Ponte Molle
Lent by Lady Catherine Ashburnham

Signed and dated: 1648.

Canvas, 74 × 95 cm. (29 × 37½ in.)

Coll: Painted for a gentleman in Paris; bought in at the Ashburnham Sale, 20.7.1850 (78).
Lit: Liber Veritatis, 90; Smith, 90.

Engraved by J. Major, 1753.

NICOLAS POUSSIN (1594-1665)

24 The Nurture of Jupiter
Lent by the Governors of Dulwich College

Canvas, 91 × 112 cm. (36 × 44 in.)

Coll: Probably Blondel de Gagny, 1776; Desenfans (Insurance List, 1804, No. 55).
Lit: Waagen, II, 347; Friedlaender, *Nicolas Poussin*, 1914, pp. 52, 183; Grautoff, No. 63; *Commem. Cat. French Art*, R.A., 1932, No. 120; "Pictures from Dulwich", Nat. Gal., 1947, Cat. No. 35; A. F. Blunt, "Poussin Studies III, The Poussins at Dulwich", *Burl. Mag.*, XC, pp. 4–8 (repr.).

Two other compositions of the subject are known, one in the Kaiser Friedrich Museum, Berlin (cf. Grautoff, No. 63), the other existing in two versions in American collections (cf. for that in the possession of George Tait, Beverley

Hills, California, Société Poussin, *Second Cahier*, p. 92). The Dulwich version, probably painted *c.* 1636–38, is in part based on an engraving by Bonasone after Giulio Romano. The drawing of the subject at Stockholm is connected with the American versions and not, as is sometimes said, with this picture.

CLAUDE LORRAINE (1600-82)

25 Apollo Guarding the Herds of Admetus
Lent by the Earl of Leicester

Traces of a signature: . . . Roma, 1654.

Canvas, 74 × 98 cm. (28 × 38½ in.)

Coll: Painted for Signor Francesco Aberici; bought with No. 39 in the eighteenth century from Cardinal Albani, Rome.
Lit: Liber Veritatis, 135; Smith, 135; Waagen, III, p. 421, No. 5; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 321.

NICOLAS POUSSIN (1594-1665)

26 The Assumption of the Virgin
Lent by the Governors of Dulwich College

Panel, 48 × 37 cm. (19 × 14¾ in.)

Coll: Bourgeois (1813 Inventory, No. 54).
Lit: Waagen, II, 347; E. Magne, *Nicolas Poussin,* 1914, p. 209; "Pictures from Dulwich", Nat. Gal., 1947, Cat. No. 31; A. F. Blunt, "Poussin Studies III, The Poussins at Dulwich", *Burl. Mag.*, XC, pp. 4–8 (repr.).

This picture possibly represents the Virgin floating over the city of Spoleto, the cathedral of which is dedicated to the Assumption.

CLAUDE LORRAINE (1600-82)

27 The Enchanted Castle
Lent by C. L. Loyd, Esq

Canvas, 87 × 151 cm. (34¼ × 59½ in.)

Coll: Painted for the Constable Colonna, 1664; Davenant Sale, 1790; Chauncey; Calonne Sale, 1795 (lot 86); Anon (Troward) Sale, 18.4.1807 (lot 8); Walsh Porter Sale, 14.4.1810 (lot 44); Wells of Redleaf Sale, 1848 (lot 122); Lord Overstone; Lord Wantage; A. T. Loyd.
Lit: Liber Veritatis, 162; Smith, 162; *Diary of Joseph Farington, R.A.* (1925 ed.), VI, p. 51; Buchanan, *Memoirs of Painting,* 1824, I, pp. 222ff, 251; Waagen, III, 27; Pattison, pp. 92, 233; *Commem. Cat. French Art, R.A.*, 1932, No. 85 (repr.); Wildenstein, Loan Exhibition of French Painting, 1947, Cat. No. 14.

Engraved: W. Woollett, F. Vivares.
The picture is sometimes entitled 'Landscape with the Story of Psyche'. Keats praised it in his letter to J. R. Reynolds, March 25th, 1818.

28 Rest on the Flight into Egypt
Lent by the Earl of Leicester

Canvas, 37 × 47 cm. (14¾ × 18½ in.)

Coll: Painted for Signor Mutio Massimi, 1676; Thomas Coke, first Earl of Leicester of the second creation.
Lit: Liber Veritatis, 187; Smith, 187; Waagen, III, p. 422.

CLAUDE LORRAINE (1600-82)

29 Erminia and the Shepherds

Lent by the Earl of Leicester

Canvas, 92·5 × 137 cm. (36½ × 53¾ in.)

Coll: Painted for Falconieri in 1666; Davenant in 1774; probably bought by Thomas Coke, later first Earl of Leicester of the second creation.
Lit: Liber Veritatis, 166; Smith, 166; Waagen, III, p. 421, No. 9; Pattison, p. 71.

Another version of the subject with variants was painted by Claude (see *Liber Veritatis*, 196). The story is from Tasso, *Gerusalemme liberata*, Canto VII.

NICOLAS POUSSIN (1594-1665)

30 Landscape with Figures

Lent by Dorothy, Lady Leon

Canvas, 63 × 78 cm. (24¾ × 30¾ in.)

Coll: This and its pendant, No. 32, come almost certainly from the collection of Cassiano del Pozzo. On the back of each picture is a contemporary record of its donation, in 1739, by Cosimo Antonio del Pozzo (grandson of Carlo Antonio, brother and heir of Cassiano) to his daughter, Laura del Pozzo Boccapaduli. At the dispersal of the Boccapaduli pictures, in *c.* 1795, this pair probably came to England to the collection of the first Earl of Greville at Dropmore House. This collection passed into the Fortescue family by inheritance. Dropmore Sale, 1939; bought by Tomas Harris.
Lit: A. F. Blunt, "The Heroic and the Ideal Landscape in the Work of Nicolas Poussin", *Journal of the Warburg and Courtauld Institutes.* VII, 1944, pp. 157 ff (repr.); "Two Newly-Discovered Landscapes by Nicolas Poussin", *Burl. Mag.*, LXXXVII, Aug. 1945, pp. 186 ff; Société Poussin, *Second Cahier*, 1948, p. 52, Nos. XXX, XXXI (repr.).

On the back of each stretcher is written, in pencil, in a seventeenth or early eighteenth century hand: '*Niccolo Pusino*'.

31 Orpheus and Eurydice

Lent by the Musée du Louvre

Canvas, 124 × 200 cm. (48¾ × 78 in.)

Coll: Louis XIV.
Lit: Friedlaender, *Nicolas Poussin*, 1914, p. 124 (repr., p. 254); Grautoff, No. 155; E. Magne, *Nicolas Poussin*, 1914, p. 202, No. 88; P. Alfassa, *Gazette des Beaux-Arts*, 1925, I, p. 274; P. Jamot, *ibid.*, 1925, II, p. 114; J. Magnin, *Le Paysage français des enlumineurs à Corot*, Paris, 1928, p. 22; P. du Colombier, *Poussin*, Paris, 1931, pl. 57; A. F. Blunt, "The Heroic and the Ideal Landscape in the Work of Nicolas Poussin", *Journal of the Warburg and Courtauld Institutes*, VII, 1944, p. 157.

Engraved by Baudet, etc. (Andresen, 443). Generally, but for no reason, identified with the landscape painted for Charles Lebrun in 1659 (cf. Félibien, IV, p. 66). The style indicates a date nearer 1648–50, the closest parallel being the 'Landscape with a Serpent' in the National Gallery, painted in 1648. Another painting of the same subject in the Metropolitan Museum is certainly not an original; it is either a copy, or an imitation, perhaps by Francisque Millet.

32 Landscape with Figures

Lent by Dorothy, Lady Leon

Canvas, 63 × 78 cm. (24¾ × 30¾ in.)

A pair to No. 30 (q.v.)

CLAUDE LORRAINE (1600-82)

33 Carlo and Ubaldo Embarking in Pursuit of Rinaldo
Lent by Lady Lucas

Signed: Cladio Lor Roma.

Canvas, 93 × 138 cm. (36½ × 54½ in.)

Coll: Painted for Signor Falconieri, 1667; ? Duke of Kent, between 1718 and 1732; Thomas Philip, Earl de Grey, sale 1834 (lot 17).
Lit: Liber Veritatis, 168; Smith, 168; Waagen, II, p. 85; Pattison, p. 94.

Engraved by Canot, 1744.

34 Two Angels Leading the Infant St John the Baptist into the Wilderness
Lent by Lord Methuen

Inscribed on the back in Claude's handwriting: *A Monsieur Nocre paintre du (Roy) a Paris faict par moy Claude Gellee Lorain lano* 1647 *Romæ pour le faveur que j'ay receut.*

On tin, 18·5 × 24·5 cm. (7⅛ × 9½ in.)

Coll: Sir John Chichester, Bart.; inherited by the Rev John Sanford; second Lord Methuen, son-in-law of Rev J. Sanford.
Lit: Catalogue of the Pictures, etc., the property of the Rev John Sanford, 1847, No. 48; Waagen, IV, p. 398; Pattison, pp. 66, 232; Tancred Borenius, "Claude Lorraine and Jean Nocret", *Burl. Mag.*, LXXVII, 1940, p. 71 (with facsimile inscription and repr.).

Jean Nocret (1616–71) was a history and portrait painter.

FRANCISQUE MILLET (1642-79)

35 Landscape
Lent by Sir Felix Cassel, Bart

Canvas, 90 × 164 cm. (35½ × 64½ in.)

Coll: The Countess of Suffolk and Brandon, Charlton Park.
Lit: Waagen, III, p. 170; Wildenstein, Loan Exhibition of French Painting, 1947, Cat. No. 29.

A replica was in the Sagan Sale, Basle (77). A copy is in the possession of Mrs Arkell, Charlton Kings, Gloucestershire.

NICOLAS POUSSIN (1594-1665)

36 Fragment from a Bacchanal
Lent by Mrs Clive Pascall

Canvas, 36 × 41 cm. (14 × 16 in.)

Fragment of a composition known from a drawing in the Ecole des Beaux-Arts (cf. No. 390). This represents two nymphs seated on the left of the design, watching the combat of the two putti on their goats. The style of both drawing and painting indicates a date *c.* 1629–30.

CLAUDE LORRAINE (1600-82)

37 Pastoral Landscape
Lent by the Earl of Leicester

Canvas, 81 × 107 cm. (31¾ × 42 in.)

Coll: Painted for a gentleman in Paris.
Lit: Liber Veritatis, 105; Smith, 105; Waagen, III, p. 421, No. 3.

CLAUDE LORRAINE (1600-82)

38 Europa

Lent by His Majesty the King

Signed (only a part legible): CLAUD . . . 1667.

Canvas, 102 × 135 cm. (40 × 53 in.)

Coll: Mme de Baudeville, Sale Paris, 3.12.1787; Lord Gwydyr sale, Christie's 9.5.1829 (lot 81), bought by George IV.
Lit: Liber Veritatis, 136; Smith, 136; Waagen, II, p. 23; Pattison, pp. 71, 227; Friedlaender, *Claude Lorrain*, 1921, p. 80 (repr.); Exhibition of the King's Pictures, R.A., 1946–47, Cat. No. 416.

Four other versions exist, of which full details are given in the catalogue of the Exhibition of the King's Pictures, *op. cit.*

39 A Seaport with an Artist Drawing from Nature

Lent by the Earl of Leicester

Signed and dated: 1652.

Canvas, 74 × 99 cm. (29 × 39 in.)

Coll: Bought with No. 25 from Cardinal Albani, Rome, in the eighteenth century.
Lit: Smith, 404; Waagen, III, p. 421, No. 4.

NICOLAS POUSSIN (1594-1665)

40 The Body of Phocion Carried out of Athens

Lent by the Earl of Plymouth

Canvas, 114 × 175 cm. (45 × 69 in.)

Coll: Until 1702, cf. No. 22. Recorded in the inventory of works belonging to the first Lord Clive, apparently made at his death in Nov. 1774. The list is arranged roughly in order of acquisition and this item, together with two landscapes by Claude (cf. No. 56), is among the last paintings acquired and comes after those bought in 1773. It is therefore possible that it may have been the picture in the Dickenson Sale at Christie's, 11–12.3.1774 (lot 79), bought by Beauvais, as was lot 78, which is believed to be the picture belonging to the Earl of Derby (No. 22).
Lit: Wildenstein, Loan Exhibition of French Painting, 1947, Cat. No. 36, where a full bibliography of this and the related pictures will be found; Société Poussin, *Second Cahier*, 1948, p. 53, No. XXXV (repr.).

Four versions of the subject exist, although the whereabouts of one of them is unknown. That exhibited became known first when it was shown at Wildenstein's in June 1947. In 1921 another version was acquired by the Louvre and published by Paul Jamot (*Gaz. des Beaux-Arts*, 1921, II, p. 321, and *Burl. Mag.*, XL, 1922, p. 158). This version is now regarded by most critics as an old copy. A third version in a private collection in the United States, was in the collection of Jerome Bonaparte in America. Finally (cf. *The Connoisseur*, Oct. 1915, repr.) another version was at that date in the possession of a certain John Brown.

GALLERY III

THE AGE OF LOUIS XIV

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

41 Landscape, a View in the Roman Hills
Lent by Messrs Wildenstein

Canvas, 97 × 135 cm. (38¼ × 53⅛ in.)

Coll: Lord Yarborough; Sir Thomas Bazley.
Lit: Waagen, II, p. 86; Wildenstein, Loan Exhibition of French Painting, 1947, Cat. No. 10.

CLAUDE LORRAINE (1600-82)

42 The Landing of Aeneas
Lent by the Earl of Radnor

Signed: CLAVDIO IVF[*RO*]*M*[*A*] 1650(?)

Canvas, 102 × 137 cm. (40 × 54 in.)

Coll: Painted for Cardinal Cecchini; Comtesse de Verrue Sale, 1736; Dr Meade's Sale, 21.3.1754.
Lit: Liber Veritatis, 122; Smith, 122; Waagen, III, p. 40; *op. cit.*, 1884, p. 94; *Catalogue of the pictures at Longford Castle*, 1853, No. 120.

Engraved by James Mason, 1772. For another version of the same subject by Claude see No. 69.

43 A Harbour
Lent by His Majesty the King

On the bales in the foreground are several groups of figures, one of which reads 1643, possibly the date of the painting.

Canvas, 74 × 99 cm. (29 × 39 in.)

Coll: Frederick, Prince of Wales (?); George III.
Lit: Smith, 318; Pattison, p. 226; Exhibition of the King's Pictures, R.A., 1946–47, Cat. No. 407.

Several variants are known (see the Catalogue of the Exhibition of the King's Pictures, *op. cit.*). The apparent date of 1643 is earlier than that suggested by the style, which would be *c.* 1660.

After CHARLES LE BRUN (1619-90)

44 December, a View of the Château of Monceaux with the King Hunting
Lent by the Mobilier National, Paris

Signed in the lower left-hand corner: I.L.F., i.e. workshops of Jean le Fils or Jean le Febure.

Haute-lisse tapestry, wool, silk and gold, 4·03 × 6·63 m. (13 ft. 1¼ in. × 21 ft. 6¾ in.)

Woven at the Gobelins between 1668 and 1682. (See No. 52.)
This tapestry is number twelve of the set of *The Months* or *Royal Houses*.

CLAUDE LORRAINE (1600-82)

45 View of a Seaport with the Sun Setting

Lent by the Duke of Northumberland

Signed and dated: CLAUDE, Roma, 1637.

Canvas, 74 × 99 cm. (29 × 39 in.)

Coll: Painted for Urban VIII; purchased by the fourth Duke of Northumberland from the Cammuccini collection.
Lit: Liber Veritatis, 14; Smith, 14; Waagen, IV, p. 471.

The version in the Louvre (313) is slightly less close to the engraving in the *Liber Veritatis* than the picture here exhibited.

46 Moses and the Burning Bush

Lent by the Earl of Ellesmere

Canvas, 113 × 156 cm. (44½ × 61½ in.)

Coll: Painted in 1664 for Monsieur de Bourlemont; Clarke; Hon Edward Bouverie; Duke of Bridgewater; Marquis of Stafford.
Lit: Liber Veritatis, 161; Smith, 161; Waagen, III, 37; Pattison, pp. 77, 92, 94, 231.

No. 467 is a drawing for this picture.

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

47 The Storm

Lent by Denis Mahon, Esq

Canvas, 91 × 116 cm. (36 × 45¾ in.)

Coll: Palazzo Colonna, Rome; William Champion (Sale, London, 23.3.1810, lot 27, as from Colonna Palace, bt. W. Buchanan); re-sold anonymously, 15.5.1813 (lot 11); Marquess of Stafford; Ellesmere Sale, 18.10.1946 (lot 129).
Lit: F. W. B. von Ramdohr, *Ueber Mahlerei . . . in Rom,* 1787, II, p. 66; W. Young Ottley and P. W. Tomkins, *Engravings of the Marquis of Stafford's Collection,* I, 1818, p. 17; J. D. Passavant, *Kunstreise durch England,* 1833, p. 58; Mrs Jameson, *Private Galleries of Art,* 1844, p. 118; G. F. Waagen, II, p. 38.

Engraved by I. H. Wright (Stafford Gallery, Class I, No. 23*).
A relatively early work. Filippo Baldinucci (1624–96) implies that the artist was given commissions by the Constable Colonna as a result of the impression made by his frescoes in S Martino ai Monti, Rome (*Notizie,* VI, 1728, p. 474); these frescoes date from the sixteen-forties.

After CHARLES LE BRUN (1619-90)

48 November, a View of the Château of Blois with the King's Promenade

Lent by the Mobilier National, Paris

Haute-lisse tapestry, wool, silk and gold, 4·10 × 6·40 m. (13 ft. 4 in. × 20 ft. 9½ in.)

Woven at the Gobelins between 1668 and 1682. (See No. 52.)
This tapestry is number eleven of the set of *The Months* or *Royal Houses.*

PIERRE PATEL (the younger) (1648-1707)

49 The Prodigal Son
Lent by Major R. G. Proby

Signed: *P. A. T. Patel* 1704.

Canvas, 89 × 70 cm. (35 × 27½ in.)

Lit: Borenius and Hodgson, *Catalogue of Pictures at Elton Hall*, 1924, No. 40.

NICOLAS POUSSIN (1594-1665)

50 Copy of the 'Feast of the Gods' by Giovanni Bellini and Titian
Lent by the Trustees of the National Gallery of Scotland

Canvas, 174 × 192 cm. (68½ × 75¾ in.)

Coll: Jarvis Sale, 1739–40 (lot 128), 'A Bacchanal, from Titian, Nicolo Poussin, 5 ft. 6 in. by 6 ft., £6 15*s.* 0*d.*'; presented to the National Gallery of Scotland by Sir Charles Eastlake.

We know from Bellori (p. 412) that Poussin and Duquesnoy made a careful study of the Bacchanals, begun by Bellini and completed by Titian for Alfonso d'Este at Ferrara, which were in their time in the Palazzo Ludovisi. He tells us that Poussin copied the 'Feast of Venus' now in the Prado, and made clay models from it. This copy is now lost, though James Barry records having seen a drawing by Poussin after the painting (*Works*, 1809, I, p. 167). The present copy was no doubt made at the same time, that is to say, *c.* 1629–30. The picture has never been published in the literature on Poussin, but Grautoff probably meant to refer to it when he published (No. 22) a picture at Edinburgh which is a seventeenth-century copy of Titian's 'Ariadne' from the same series of Bacchanals.

51 The Choice of Hercules
Lent by the National Trust. From Stourhead

Canvas, 91 × 72 cm. (35¾ × 28¼ in.)

Coll: Richaumont; François Blondel; Duke of Chandos, sold 6–8.5.1747 (lot 117), bt. Hoare; Sir Richard Hoare, Stourhead; seen there by Walpole, 1762; then by descent to Sir Henry Hoare, Bart., who bequeathed Stourhead and its contents to the National Trust.

Lit: Félibien, IV, p. 152; H. Walpole, *Walpole Soc.*, XVI, p. 41; Smith, 270; Waagen, III, p. 172; Grautoff, II, p. 258; Panofsky, "Herkules am Scheidewege", *Studien der Bibliothek Warburg*, Leipzig-Berlin, 1930, p. 140 (fig. 96 from the engraving).

The picture has so far only been known from the engraving by Robert Strange, 1754 (Andresen, 397).

After CHARLES LE BRUN (1619-90)

52 June, a View of the Château of Fontainebleau with the King Hunting
Lent by the Mobilier National, Paris

Basse-lisse tapestry, wool, silk and gold, 3·20 × 5·30 m. (10 ft. 4¾ in. × 17 ft. 2¾ in.)

Lit: E. Soulié, *Notice du Musée Impérial de Versailles*; F. Fenaille, II, pp. 128 ff; J. Niclausse, *Le Musée des Gobelins*, 1938, p. 49.

Woven in the Gobelins factory between 1680 and 1690. Seven sets of *The Months* or *Royal Houses* were woven in the Gobelins between 1668 and 1700, two

in *haute-lisse* with gold and five in *basse-lisse* with gold, plus three complementary pieces and twenty-four *entre-fenêtres*. Le Brun had as collaborators Monnoyer, for the flowers and birds, and van der Meulen, Abraham Génoëls and Baudoin for the landscapes.
This tapestry is number six of the set of *The Months* or *Royal Houses.*

CLAUDE LORRAINE (1600-82)

53 Apollo flaying Marsyas
Lent by the Earl of Leicester

Canvas, 120 × 158 cm. (47½ × 62¼ in.)

Coll: Painted for the Abbé Joly; Haye; Passart; first Earl of Leicester (d. 1759).
Lit: Liber Veritatis, 95; Smith, 95; Waagen, III, p. 419; Pattison, p. 231; Wildenstein, Loan Exhibition of French Painting, 1947, Cat. No. 12 (with bibliography).

Engraved by J. S. Müller.
A picture of the same subject was in the Calonne Sale, 1795; another is in the Hermitage Museum (Smith, No. 45).

After CHARLES LE BRUN (1619-90)

54 The New Château of St Germain
Lent by the Mobilier National, Paris

Basse-lisse tapestry, wool, silk and gold, 3·10 × 2·53 m. (10 ft. 1 in. × 8 ft. 2¾ in.)

Lit: Fenaille, p. 146; J. Niclausse, *Le Musée des Gobelins* (1938), No. 54.

Woven at the Gobelins, *c.* 1686. (See No. 52.)
This tapestry is an *entre-fenêtre* from the set of *The Months* or *Royal Houses* and is, as the name implies, a smaller piece for hanging between windows.

55 The Château of Marimont
Lent by the Mobilier National, Paris

Basse-lisse tapestry, wool, silk and gold, 3·25 × 2·85 m. (10 ft. 6¾ in. × 9 ft. 3½ in.)

Lit: Fenaille, p. 148.

This tapestry, like No. 54, is an *entre-fenêtre* from the set of *The Months* or *Royal Houses*.
The design is after a drawing made in 1669 by Abraham Génoëls, collaborator with van der Meulen.

CLAUDE LORRAINE (1600-82)

56 Landscape with the Meeting of Cephalus and Procris
Lent by the Earl of Plymouth

Signed and dated: ROME 1664.

Canvas, 99 × 132 cm. (39 × 52 in.)

Coll: Painted for Louis de Bourlemont, French Chargé d'Affaires in Rome; seen in Claude's studio by Monconys, 29.5.1664; from the collection of the first Lord Clive (d. 1774); passed into the present collection by inheritance.
Lit: Liber Veritatis, 163; Smith, 163; Monconys, *Journal*, Lyons, 1666, part II, p. 458; Pattison, p. 93.

A part of the picture (the figures and part of the landscape) was engraved by Volpato.

After CHARLES LE BRUN (1619-90)

57 September, a View of the Château of Chambord with a Royal Parade
Lent by the Mobilier National, Paris

Basse-lisse tapestry, wool, silk and gold, 3·28 × 5·45 m. (10 ft. 8 in. × 17 ft. 8½ in.)
Lit: Fenaille, p. 136 (repr.).

Woven at the Gobelins between 1680 and 1690. (See No. 52.)
This tapestry is number nine of the set of *The Months* or *Royal Houses.*

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

58 A View of Tivoli
Lent by the Chatsworth Estates Company

Canvas, circular; diameter 48 cm. (19 in.)

Coll: At Devonshire House, 1761.
Lit: S. Dodsley, *London*, 1761, II, p. 226; Waagen, III, p. 348; Strong, *Masterpieces of the Devonshire Collection*, 1901, pl. 31.

Nos. 59, 61 and 62 are from the same set.

59 A Circular Landscape
Lent by the Chatsworth Estates Company

Canvas, circular; diameter 48 cm. (19 in.)

See note on No. 58.

NICOLAS POUSSIN (1594-1665)

60 Rinaldo and Armida
Lent by the Viscount Scarsdale

Canvas, 145 × 185 cm. (57⅛ × 72⅞ in.)

Coll: Bought in Italy in 1758 by Wilkins for Sir Nathaniel Curzon, later first Lord Scarsdale.
Lit: Smith, 289; Waagen, III, p. 393; Grautoff, No. 60; Jamot, *Gaz. des Beaux-Arts*, 1921, p. 92 (repr.).

Grautoff dates this 1633–35, but Jamot believed that it was painted before the artist's removal to Rome in 1624. The elongated forms of the nudes support this view, but the other details confirm the date suggested by Grautoff. The closest analogies are with the 'Rinaldo and Armida' at Dulwich; cf. for instance the putto, the painting of the armour and the thin handling of the landscape.

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

61 A Circular Landscape
Lent by the Chatsworth Estates Company

Canvas, circular; diameter 48 cm. (19 in.)

See note on No. 58.

62 A Circular Landscape
Lent by the Chatsworth Estates Company

Canvas, circular; diameter 48 cm. (19 in.)

See note on No. 58.

After CHARLES LE BRUN (1619-90)

63 July, a View of the Château of Vincennes with a Royal Hunt
Lent by the Mobilier National, Paris

Haute-lisse tapestry, wool, silk and gold, 4·05 × 5·45 m. (13 ft. 2 in. × 20 ft. 11½ in.)

Lit: Fenaille, p. 134 (repr.).

Woven at the Gobelins between 1668 and 1682. (See No. 52.)
This tapestry is number seven of the set of *The Months* or *Royal Houses*.

GALLERY IV

CLAUDE AND POUSSIN

CLAUDE LORRAINE (1600-82)

64 Ascanius Shooting the Stag of Sylvia

Lent by the Ashmolean Museum, Oxford

Signed: CLAUDIO IVF a Roma 1682. *COME ASCANIO SAETTA IL CERUO DI SILVIA FIGLIUOLA DI TIRRO LIB 7 VIG.*

Canvas, 120 × 150 cm. (47¼ × 59 in.)

Coll: Bought from the Colonna Palace *c.* 1789/99 by W. Y. Ottley; W. Y. Ottley Sale, 1801 (lot 31); Walsh Porter Sale, 14.4.1810 (lot 48), bt. Webster; Anon (?Buchanan) Sale, 21.6.1811 (lot 46), bt. in; Anon (? Walsh Porter) Sale, 6.5.1826 (lot 9), bt. Peacock; Sir Thomas Baring; Lord Northbrook Sale, 12.12.1919 (lot 119); presented to the museum by Mrs F. R. Weldon in 1926.
Lit: Smith, No. 293; Buchanan, *Memoirs of Painting*, 1824, II, p. 26.

The Northbrook sale catalogue records that on the back of the picture there was written: *Quadro per l'Illme et excellme Sign. Contestabele Colonna quest di 5 ottobre* 1681. This inscription, however, no longer exists, since the canvas has subsequently been relined.
Drawings connected with this picture are Nos. 469 and 486.

NICOLAS POUSSIN (1594-1665)

65 The Sacrament of Baptism

Lent by the Earl of Ellesmere

Canvas, 114 × 171 cm. (44⅞ × 67⅜ in.)

Coll: Painted for Chantelou, 1647. Passed into the Orleans Collection and thence, in 1798, into the collection of the Duke of Bridgewater; since 1946 on loan to the National Gallery of Scotland.
Lit: Buchanan, *Memoirs of Painting*, 1824, Vol. I, 18, 19; Waagen, II, 39; Friedlaender, *Nicolas Poussin*, 1914, p. 80; Grautoff, No. 120.

From the second and more famous series of paintings representing the Seven Sacraments, painted by Poussin for his friend and patron in Paris, Fréart de Chantelou. No. 67 is from the same series.
The Baptism was finished in November 1646. Many drawings for it exist (cf. Friedlaender, *Poussin Drawings*, 1939, I, pp. 41, 77–84). For one of them, see No. 404.

CLAUDE LORRAINE (1600-82)

66 Christ Preaching on the Mount

Lent by the Duke of Westminster

Canvas, 157·5 × 259 cm. (62 × 102 in.)

Coll: Painted in 1656 for Signor Monpiglier (? Montpellier); Ellis Agar, 1806; second Earl Grosvenor.
Lit: Liber Veritatis, 138; Smith, 138; Waagen, II, p. 171; Young, *Catalogue of the pictures at Grosvenor House*, 1821, No. 62; Friedlaender, *Claude Lorrain*, 1921, p. 79; Courthion, *Claude Lorrain*, pl. XXXIX.

NICOLAS POUSSIN (1594-1665)

67 The Sacrament of Ordination
Lent by the Earl of Ellesmere

Canvas, 114 × 171 cm. (45 × 67½ in.)

Coll: See No. 65.
Lit: Buchanan, *Memoirs of Painting*, 1824, Vol. I, 18, 19; Waagen, II, 39; Friedlaender, *Nicolas Poussin*, 1914, p. 80; Grautoff, No. 121.

Drawings for this composition exist, cf. Friedlaender, *Poussin Drawings*, 1939, No. 98.

From the series of the Seven Sacraments to which No. 65 belongs.

CLAUDE LORRAINE (1600-82)

68 Perseus: The Origin of Coral
Lent by the Earl of Leicester

Canvas, 100 × 127 cm. (39½ × 50 in.)

Coll: Painted in 1674 for Cardinal Massimi; in 1774 belonged to Mr Edwin from whose widow it was acquired by Thomas Coke, later first Earl of Leicester of the second creation.
Lit: Liber Veritatis, 184; Smith, 184; Waagen, III, p. 421, No. 7; Pattison, pp. 104 ff, 232; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 287.

The subject (Ovid, *Metamorphoses*) shows the legend of how, when Perseus, having slain the Gorgon, set her head down by the sea, the drops of blood made coral of the seaweed.
An old copy exists in the Cook Collection, No. 447.

69 The Landing of Aeneas
Lent by Lord Fairhaven

Signed: CLAUDIO GILLE FECIT 1675.

Canvas, 175 × 224 cm. (69 × 88 in.)

Coll: Painted for Don Gaspero Altieri; came to England from the Altieri Palace, 1779; bought by Beckford; sold to Harris; sold (30.6.1808) to Hart Davis; Sir Philip Miles, Bart; Miles Sale, 28.6.1884 (lot 35); Capt Robert B. Brassey Sale, 3.5.1940 (lot 75); H.R.H. the Duchess of Kent Sale, 14.3.1947 (lot 29).
Lit: Liber Veritatis, 185; Smith, 185; *Letters of William Beckford* (ed. Lewis Melville), 1910, p. 259; *Diary of Joseph Farington, R.A.* (1925 ed.), III, pp. 34, 127; V, p. 84; Buchanan, *Memoirs of Painting*, 1824, II, p. 31; Whitley, *Artists and their Friends in England*, 1700–99, 1928, pp. 357 ff; Whitley, *Art in England* (1800–20), pp. 11, 12; Waagen, III, p. 181; Pattison, p. 11.1
Engraved by Pardone and Frederick Gwellin. For another version of the same subject by Claude see No. 42. A pair to No. 71.

NICOLAS POUSSIN (1594-1665)

70 The Holy Family with SS Elizabeth and John the Baptist
Lent by the Chatsworth Estates Company

Canvas, 96·5 × 133 cm. (38 × 52½ in.)

Coll: Probably Carignan Sale, 1742; possibly Hariague Sale, 1750; at Devonshire House, 1766.
Lit: The English Connoisseur, 1766, I, p. 42; Smith, 82; Friedlaender, *Nicolas*

Poussin, 1914, p. 120; E. Magne, *N. Poussin*, 1914, p. 243. Friedlaender, *The Drawings of Nicolas Poussin*, 1939, fig. 15.

Painted about 1650. Engraved by Etienne Baudet. An exact copy on a smaller scale was in the Frau Platky Collection, Leipzig, and later that of Alphonse Kahn.

CLAUDE LORRAINE (1600-82)

70a Landscape with Cattle Crossing a Ford

Lent by His Majesty the King

Canvas, 70 × 94 cm. (27½ × 37 in.)

Coll: Painted for Gabriel Rense; Frederick, Prince of Wales (?); George III.
Lit: Liber Veritatis, 83; Smith, 83; Waagen, II, 430; Exhibition of the King's Pictures, R.A., 1946–47, Cat. No. 405.

Engraved by Newton, 1777.

71 A Sacrifice to Apollo

Lent by Lord Fairhaven

Canvas, 174 × 220 cm. (68½ × 86½ in.)

Coll: The same as No. 69.
Lit: Liber Veritatis, 157; Smith, 157; Waagen, III, p. 180; and cf. lit. for No. 69.

A pair to No. 69.
Engraved by Pardone and Frederick Gwellin.

72 A View of Tivoli

Lent by His Majesty the King

Canvas, 93 × 130 cm. (36¾ × 51 in.)

Coll: Painted for Passart; probably Frederick, Prince of Wales; George III.
Lit: Liber Veritatis, 89; Smith, 89; Pattison, pp. 42, 236; C. H. Collins Baker, *Windsor Castle Cat.*, 1937, p. 52.

This picture, though certainly the original, is much damaged and was repainted apparently in the early nineteenth century.

NICOLAS POUSSIN (1594-1665)

73 The Finding of Moses

Lent by Mrs Derek Schreiber

Canvas, 116 × 177·5 cm. (45¾ × 70 in.)

Coll: Painted in 1651 for Raynon; Marquis de Seignelay (d. 1690); Nyert Sale, 1772; first Lord Clive (d. 1774); passed by descent to the Earl of Powis and thence to the Styche Trust.
Lit: Félibien, IV, p. 63; Smith, 13; Grautoff, p. 254; Friedlaender, *Poussin Drawings*, 1939, p. 5; Société Poussin, *Second Cahier*, 1948, p. 93.

The picture has hitherto only been known through the engravings by Loir, Audran and Gantrel (Andresen, 27–30), and from an altered copy of part of the composition in the museum at Lisieux. Smith confuses this composition with the Louvre painting, which is in fact No. 15 in his catalogue.

74 The Exposition of Moses

Lent by Miss Margery Fry

Canvas, 147 × 201 cm. (58 × 79 in.)

Coll: Painted 1654 for the painter Jacques Stella; Orleans Collection, sold

1798; Earl Temple; Stowe Sale, 15.9.1848, bt. A. Robertson; Francis Gibson of Saffron Walden (d. 1859); his son-in-law, Lewis Fry; hence by descent to the present owner.
Lit: Bellori, p. 450; Chantelou, *Voyage du Cav. Bernin*, ed. Lalande, 1885, p. 159; Félibien, IV, p. 64; *La Galerie du Palais Royal*, 1808, Vol. III (engraved); Buchanan, *Memoirs of Painting*, 1824, I, p. 152; Smith, No. 11; Grautoff, No. 151.

Hitherto only known from the engravings by Audran, C. Stella, Chasteau, Lambert (Andresen, 22 ff), the copy formerly in the museum at Calais (destroyed 1944), and another copy which belonged to the Le Portique Gallery, Paris, 1937.

CLAUDE LORRAINE (1600-82)

75 Mercury and Battus

Lent by the Chatsworth Estates Company

Canvas, 74 × 109 cm. (29 × 43 in.)

Coll: Painted for an amateur at Antwerp; at Devonshire House, 1766.
Lit: *The English Connoisseur*, 1766, I, p. 41; *Liber Veritatis*, 159; Smith, 159; Waagen, III, 347; Pattison, pp. 91, 230; Strong, *Masterpieces of the Devonshire Collection*, 1901, pl. 33.

Engraved by Peake in 1766.

76 Large Tree in a Landscape with Figures

Lent by the Earl of Leicester

Canvas, 183 × 147 cm. (72 × 58 in.)

Lit: Waagen, III, 421, No. 8.

77 Jacob with Laban and his Daughters

Lent by the Governors of Dulwich College

Signed: CLADIO IVF ROMAE, 1676.

Canvas, 72 × 95 cm. (28¼ × 37¼ in.)

Coll: Painted for Franz Mayer of Regensburg; Earl of Halifax Sale, 10.3.1739 (lot 80); Anon (Duke of St Albans) Sale, 1798 (lot 78), bought Bourgeois for Desenfans (probably Desenfans Insurance List, 1804, No. 71).
Lit: *Liber Veritatis*, No. 188; Smith, 188; Pattison, p. 229; Friedlaender, *Claude Lorrain*, 1921, p. 108 (repr.).

GALLERY V

THE EIGHTEENTH CENTURY

Attributed to JEAN ANTOINE WATTEAU (1684-1721)

78 The Flute Player

Lent by the Musée de Grenoble

Canvas, 55 × 45 cm. (21⅝ × 17¾ in.)

Coll: Acquired by L. J. Jay in 1799 with 46 other paintings by means of a subscription from the inhabitants of Grenoble.

Lit: E. Heinrich Zimmerman, *Watteau*, Stuttgart, 1912, p. 155 (repr.); Dimier, I, p. 23; Florence Ingersoll-Smouse, *Pater*, Paris, 1928, p. 7; Dacier, "La Vente Coypel", *Revue de l'art ancien et moderne*, February 1932, p. 72; M. Charageat and G. Brière, *Chefs d'oeuvre des Musées de Province*, Paris, 1933, p. 43; G. Barnaud, *Chefs d'oeuvre du Musée de Grenoble*, Paris, 1935, No. 115, with Bibliography (repr.).

The attribution of this picture to Watteau is contested by E. H. Zimmermann, who considers it to be a work of the late eighteenth century. However it is generally thought that the figures are by Watteau. Dacier points out that Watteau completed in this way two landscapes by Forest now known only through engravings. The landscape in this picture may be either by Francisque Millet or Michel Boyer.

JEAN HONORE FRAGONARD (1732-1806)

79 The Cowshed

Lent by M. Arthur Veil-Picard, Paris

Canvas, 48 × 60 cm. (18⅞ × 23⅝ in.)

Coll: Walferdin Sale, 1880, No. 30; Watel.

Lit: Baron Roger Portalis, "La collection Walferdin et ses Fragonards", *Gaz. des Beaux-Arts*, Paris, 1880, p. 14; *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 275; P. de Nolhac and H. Pannier, *J. H. Fragonard*, Paris, 1906, p. 140.

HUBERT ROBERT (1733-1808)

80 The Villa Conti at Frascati

Lent by the Musée de Besançon

Canvas, 62 × 47 cm. (24⅜ × 18½ in.)

Coll: Paris; bequeathed in 1819 to the library of Besançon; transferred to the museum in 1842.

Lit: J. Magnin, *La peinture au Musée de Besançon*, Dijon, 1919, pp. 109, 256; "Le paysage français de Poussin a Corot", Petit Palais, 1926, Cat. No. 296; J. Magnin, *Le paysage français des enlumineurs à Corot*, Paris, 1928, p. 153, pl. XV; P. Lentenac, *Hubert Robert*, Paris, 1929, pl. 21.

JACQUES DE LAJOUE (1687-1761)

81 The Dance

Lent by a private collector, Paris

Signed: La Joue.

Canvas, 57 × 67 cm. (22½ × 26⅜ in.)

Lit: Mlle Bataille-Lajoue in Dimier, II, No. 27, with the title: *La fontaine.*

Attributed to NICOLAS LANCRET (1690-1743)

82 The Picnic in a Wood ('Fête Champêtre')

Lent by the Governors of Dulwich College

Canvas, 50·4 × 63·9 cm. (19⅞ × 25 in.)

Lit: Claude Phillips, *Antoine Watteau*, 1895, p. 72 (as Watteau); Lady Dilke, *French Painters of the Eighteenth Century*, London, 1899, p. 89 (as Watteau); Classiques de l'Art, *Watteau* (Hachette, 1912), p. 152 (as Pater); E. Pilon, *Watteau et son Ecole*, 1912, p. 148 (repr.) (as Watteau).

Although traditionally ascribed to Watteau, doubts have been cast on its authenticity by the compilers of the Dulwich Catalogue (ed. 1926, p. 97, No. 16) and by others. Recent criticism attributes the picture to Lancret. A large number of 'Fêtes Champêtres' ascribed both to Lancret and Watteau passed through the sale room in the eighteenth century, but none can be identified with No. 82.

JEAN ANTOINE WATTEAU (1684-1721)

83 The Enchanter

Lent by the Musée des Beaux-Arts, Troyes

On copper, 18 × 25 cm. (7⅛ × 9⅞ in.)

Coll: De Julienne; Orry de Fulvy; Jean de Boullogne.
Lit: With its pendant, No. 89, this picture is referred to as follows: J. Gréau, *Notice sur les collections dont se compose le musée de Troyes*, 1864, pp. XIX, XXI; Goncourt, Nos. 130, 109; Classiques de l'Art, *Watteau* (Hachette, 1912), Nos. 25 and 26; Dacier and Vuaflart, Nos. 11 and 12; Brinckmann, *Watteau*, 1943, pp. 19, 26, 55 (repr., p. 19).

Engraved by Audran; a lithograph by Moitte was published in *Monuments des Arts du Dessin* from the example in the Denon Collection (cf. No. 84). This composition is similar to the *Leçon d'Amour* of the Neues Palais in Potsdam and another in a Swiss private collection (cf. Brinckmann, *op. cit.*, p. 52). Two preparatory drawings are referred to by Goncourt (Nos. 398 and 502, detail of guitarist). The picture has been partly repainted.
No. 83, but not its pendant, No. 89, was in the collection of de Julienne until some time before 1747. In that year it appears to have been at the Château de la Chapelle Godefroy, near Nogent-sur-Seine, together with its pendant, in the collection of Orry de Fulvy. Both pictures seem to have remained in the Château de la Chapelle Godefroy, the residence of the Seigneurs of Nogent, until 1835 when they entered the museum at Troyes.
The pedigree of this painting proves it beyond doubt to be an original by Watteau, but it is very possible that the other version here exhibited (No. 84) is also from his hand.

Attributed to JEAN ANTOINE WATTEAU (1684-1721)

84 The Enchanter

Lent by the Trustees of the twelfth Duke of Hamilton

On copper, 19 × 26·3 cm. (7½ × 10⅜ in.)

Coll: Probably identifiable (with its pendant, No. 88) as the pair in the Sylvestre Sale, Paris, 28.2.1811 (lot 79), and Baron Denon Sale, 1.5.1826 (lot 188).

This and its pendant, No. 88, are variants of Nos. 83 and 89 from the Troyes Museum (q.v.). The engravings by Audran follow the Troyes versions exactly, but the high quality of the present pair justifies the suggestion that they are variants from the hand of Watteau himself.

JEAN BAPTISTE JOSEPH PATER (1695-1736)

85 Fête Champêtre

Lent by His Majesty the King

Canvas, 50 × 80 cm. (19¾ × 23 in.)

Coll: Bought by the Prince Regent, 1819, as a Watteau.
Lit: Cust, *Buckingham Palace* (1909), p. 201 (as Pater); F. Ingersoll-Smouse, *Pater* (1928), p. 39, No. 18, and p. 103, fig. 12; *Exhibition of the King's Pictures*, R.A., 1946–47, Cat. No. 403.

JEAN ANTOINE WATTEAU (1684-1721)

86 The Embarkation for Cythera

Lent by the Hessische Treuhandverwaltung des früheren Preussischen Kunstgutes

Canvas, 129·6 × 194·4 cm. (50¾ × 76 in.)

Coll: Julienne; possibly Lopez de Liz; King Frederick II of Prussia; former German Imperial Collections.
Lit: Mercure de France, April 1733, p. 772; *MS de la Sorbonne, Caylus*, 1152, fol. 23; Goncourt, No. 128; Claude Phillips, *Antoine Watteau*, 1895, pp. 64–5 (repr., p. 60); Lady Dilke, *French Painters of the Eighteenth Century*, London, 1899, p. 89 (repr., frontispiece); P. Seidel, *Oeuvres d'Art françaises du XVIIIe siécle appartenant à sa Majesté l'Empereur d'Allemagne, roi de Prusse* (trans. P. Vitry et Marquet de Vasselot), Paris, 1900, pp. 4, 146, 147; L. de Fourcaud, "Antoine Watteau", *Revue de l'Art*, IX, 1901, pp. 90 ff, 119, 120 (repr.), 252, 253; "Scènes et figures Théâtrales", *ibid.*, XV, 1904, pp. 203–213; Classiques de l'Art, *Watteau* (Hachette, 1912), pl. 69–76; Louis Gillet, *Watteau*, 1921, pp. 106–7; Dacier and Vuaflart, No. 110, and II, pp. 240–42; Dimier, I, pp. 18, 44, No. 156; K. T. Parker, *The Drawings of Antoine Watteau*, 1931, pp. 32–4, fig. 9; E. Michel, R. Aulanier, H. de la Vallée, *Watteau: L'Embarquement pour l'Ile de Cythère*, 1939, p. 14, pl. XVI (with full bibliography).

Engraved in 1733 by N. H. Tardieu for the *Recueil de Julienne*. No. 86 is a variant, painted for Julienne, of the painting presented by Watteau, on August 28th, 1717, to the Academy (*Procès-verbaux de l'Académie de Peinture et de Sculpture*, 1881, IV, p. 252) as his *morceau de réception*, which is now No. 982 in the Louvre. It is more finished and elaborate than the first version (which Dacier and Vuaflart with scant justice describe as a preparatory sketch), a host of subsidiary figures having been added, and the number of cupids greatly increased. In addition, the vessel has been given a tall mast and sails, and the female term on the right has been replaced by a statue of Venus and Cupid on a pedestal which also appears in the 'Plaisirs d'Amour' by Watteau at Dresden (Cat. No. 782).
The early history of No. 86 is a little obscure. It seems probable that 'The Embarkation' passed from Julienne's collection some time after the execution of Tardieu's engraving in 1733 into that of Lopez de Liz, a Portuguese Jew living in The Hague, and that in consequence of his bankruptcy it was purchased shortly before May 1744 by Count Rothenburg, who was acquiring paintings in Paris on behalf of King Frederick II of Prussia. At any rate, it was certainly no longer in Julienne's possession when the illustrated MS catalogue of his collection was drawn up about 1756. Louis de Fourcaud has shown that the theme of the painting derives from a mediocre comedy by Dancourt entitled *Les Trois Cousines*, which was played with great success in Paris in 1702 and was successfully revived in 1709 when Watteau probably saw it. In this play the following verses occur:

'Venez dans l'ile de Cythère
En pèlerinage avec nous.
Jeune fille n'en revient guère
Ou sans amour ou sans époux

Tout le long de la rivière
Chacun par la main
Mène chantant sa bergère'

This theme haunted Watteau's imagination over a long period. Four of the *Figures Françoises et Comiques* (Dacier et Vuaflart, Nos. 55, 57, 59 and 60), and notably that inscribed *Mlle Desmares jouant le rôle de Pèlerine* (Dacier and Vuaflart, No. 59) which shows the actress (or more probably her younger sister, Mlle Dangerille Cadet) as Colette, the principal part in Dancourt's comedy, are perhaps the earliest manifestations of the painter's interest in the subject. The theme is elaborated in the early painting 'L'Ile de Cythère' (Dacier and Vuaflart, No. 155; see No. 604 in this exhibition) belonging to Mme Henri Heugel. A more fully developed composition intermediate between the last and the Louvre painting is 'Le Bon Voyage' (Dacier and Vuaflart, No. 35), now in the collection of M. Alfred Boucher.
A number of drawings relating to the composition survive in the British Museum, the Louvre and in various private collections. Two painted sketches attributed to Watteau are recorded (Thévenin Collection, Paris, and Professor Brown, London). Dacier and Vuaflart list a large number of repetitions or copies, as well as several painted details, reputed to be preparatory studies for No. 86 which have passed through the saleroom from time to time.
A variant on the same theme bearing considerable resemblances to No. 86 and painted by Lancret is in the Palace of Sans Souci, Potsdam.

JEAN BAPTISTE JOSEPH PATER (1695-1736)

87 Fête Champêtre with a Flute Player

Lent by His Majesty the King

Canvas, 52 × 63 cm. (20½ × 25 in.)

Coll: Probably bought by the Prince Regent, 1816 (163), as a Watteau.
Lit: Cust, *Buckingham Palace* (1909), p. 201; F. Ingersoll-Smouse, *Pater* (1928), p. 37, No. 3, and p. 94, fig. 2; *Exhibition of the King's Pictures*, R.A., 1946–47, Cat. No. 409.

Attributed to JEAN ANTOINE WATTEAU (1684-1721)

88 The Adventuress

Lent by the Trustees of the twelfth Duke of Hamilton

On copper, 19 × 26·3 cm. (7½ × 10⅜ in.)

A pair to No. 84 (*q.v.*).

JEAN ANTOINE WATTEAU (1684-1721)

89 The Adventuress

Lent by the Musée des Beaux-Arts, Troyes

On copper, 18 × 25 cm. (7⅛ × 9⅞ in.)

Coll: See No. 83.
Lit: Mercure de France, December 1727, p. 2676.

Engraved by Audran and Crespy fils (in reverse) and Mercier. There is a sepia wash drawing of the whole composition, but in reverse, in the Cabinet des Dessins in the Louvre. Drawings of the details are referred to by Goncourt, Nos. 397 and 398. Partly repainted. See note to No. 83.

JEAN ANTOINE WATTEAU (1684-1721)

90 Les Plaisirs du Bal
Lent by the Governors of Dulwich College

Canvas, 50 × 61 cm. (19¾ × 24 in.)

Coll: M. Glucq (Counsellor of the French Parliament), sold 1734; Pasquier; de Gouvernay, 1754; Jean de Julienne; Montullé, 22.12.1783 (lot 55); Vaudreuil, 26.11.1787 (lot 60); Cabinet le Brun, Nov. 1791 (197); Desenfans; Sir Abraham Hume, 1792, exchanged with Desenfans for another picture; Desenfans in 1797 exchanged it with Hume for another picture; sold 1802; Desenfans again 1804; bequeathed to Sir Francis Bourgeois and passed under his will to the College in 1814.
Lit: Goncourt, No. 155; Classiques de l'Art, *Watteau* (Hachette, 1912), No. 79; Dacier and Vuaflart, No. 114; Dimier, I, p. 40, No. 113; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 258; C. G. E. Bunt, *The Connoisseur*, June 1947, pp. 93 ff (repr. with other versions).

Engraved by J. Scotin (cf. interesting early state repr. in K. T. Parker, *Drawings of Antoine Watteau* (1931), p. 34).
Drawings for this composition exist in the Ecole des Beaux-Arts, Paris, the Teyler Museum, Haarlem and elsewhere (see K. T. Parker, *op. cit.*, 1931, p. 35).

JACQUES DE LAJOUE (1687-1761)

91 The Hunt
Lent by a private collector, Paris

Signed on the lip of the fountain

Canvas, 57 × 67 cm. (22½ × 26⅜ in.)

Coll: Madame du Barry (according to a catalogue entry pasted on the back of the stretcher); Jacques de la Béraudière; Kraemer Sale, 1913, No. 34.
Lit: Mlle Bataille-Lajoue in Dimier, II, No. 26, with the title: *L'Escalier de pierre*.

JEAN HONORE FRAGONARD (1732-1806)

92 The Park
Lent by MM. Cailleux, Paris

Canvas, 37 × 46 cm. (14½ × 18⅛ in.)

Lit: "Peintures de la Réalité au XVIIIe Siècle", Galerie Cailleux, Paris, 1945, Cat. No. 17.

JEAN BAPTISTE JOSEPH PATER (1695-1736)

93 The Cart
Lent by a private collector, Paris

Canvas, 32 × 40 cm. (12⅝ × 15¾ in.)

A variant of the picture from the Neues Palais, Potsdam (cf. F. Ingersoll-Smouse, *Pater*, Paris, 1928, No. 541).

JEAN HONORE FRAGONARD (1732-1806)

94 The Washerwomen

Lent by the Musée de Compiègne

Canvas, 73 × 91 cm. (28¾ × 35¾ in.)

Coll: Marquis de Langeac; de Langeac Sale, 1822, bought for Louis XVIII; Musée du Louvre; on loan to the Château de Compiègne.
Lit: Catalogues of the Musée du Louvre: Villot, No. 209; Brière et Communaux, No. 98; Durrieu, No. 52 bis; Baron Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 284.

M. Jacques Wilhelm has called attention to the following rather smaller versions of the work exhibited: (*a*) Anonymous sale, Lebrun, 11.12.1780 (lot 181); (*b*) Lambert and du Porail Sale, 27.3.1787 (lot 223). Since the dimensions are practically identical, these may in fact have been the same picture.
The attribution to Fragonard has sometimes been contested, but M. Wilhelm regards it as an original work entirely by the master's own hand.

95 The Ford

Lent by the Musée de Chartres

Canvas, 28·4 × 37·5 cm. (11¼ × 14¾ in.)

Coll: Courtois Gift, 1889.
Lit: "Le Paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 110.

96 The Three Trees

Lent by MM. Cailleux, Paris

Panel, 32 × 24 cm. (12⅝ × 9⅜ in.)

Coll: Walferdin Sale, 1880, No. 13; de Pommereu.
Lit: Baron Roger Portalis, "La collection Walferdin et ses Fragonard", *Gaz. des Beaux-Arts*, Paris, 1880, p. 11; *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 290; P. de Nolhac and H. Pannier, *J. H. Fragonard*, Paris, 1906, p. 144; L. Réau, "Les Influences flamandes et hollandaises dans l'oeuvre de Fragonard", *Revue Belge d'Archéologie et d'Histoire de l'Art*, April 1932; J. Wilhelm, "Fragonard as a painter of realistic landscapes", *The Art Quarterly*, Autumn 1948, pp. 297f (repr.).

JEAN ANTOINE WATTEAU (1684-1721)

97 The Bièvre at Gentilly

Lent by a private collector, Paris

Oil on paper, pasted on canvas, 29·5 × 34 cm. (11⅝ × 13⅜ in.)

Lit: J. Mathey, "A Landscape by Watteau", *Burl. Mag.*, LXXXIX, October 1947, p. 273 (repr.).

Tentatively dated by Mathey between 1709 and 1712, during the period when the artist was living near Gentilly.

GABRIEL DE SAINT AUBIN (1724-80)

98 The Canal

Lent by MM. Cailleux, Paris

Canvas, 23·5 × 33·5 (9¼ × 13¼ in.)

JEAN FRANÇOIS DE TROY (1679-1752)

99 Landscape with a Man shooting Duck
Lent by A. J. Hugh Smith, Esq

Signed: DE TROY F 1730

Canvas, 77 × 63 cm. (30½ × 25 in.)

Coll: François Boucher Sale, February 18th–March 9th, 1771; Trouard Sale, 22.2.1779.
Lit: Dimier, II, p. 46, No. 23; "Le Paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 316.

In the Boucher and Trouard Sales, No. 99 was accompanied by a pendant entitled 'Une charette de bois'.

JEAN ANTOINE WATTEAU (1684-1721)

100 Fête Champêtre
Lent by Mr and Mrs H. Halban

Canvas, 30 × 34 cm. (11¾ × 13¼ in.)

Coll: W. Friedlaender.

101 Pastoral
Lent by the National Gallery of Scotland

Canvas, 23 × 18 cm. (9¼ × 7 in.)

Coll: Julienne; sold, 30.3.1767 (255); Mrs Crauford, sold, Paris, 18.2.1834 (12); Auguste Sale, 28.5.1850 (68); presented to the Gallery by Mrs Williams, 1860.
Lit: Goncourt, No. 270; Classiques de l'Art, *Watteau* (Hachette, 1912), No. 42; Lady Dilke, p. 80 (repr.); Dacier and Vuaflart, No. 5, as 'Le Dénicheur de Moineaux'; Dimier, I, p. 36, No. 37.

The central part of the picture was etched, in reverse, by François Boucher, with engraved additions in the later states, and with decorative supporters and borders. This etching (repr. in Claude Phillips' *Antoine Watteau* (1895), p. 18), was prepared for the *Recueil Julienne* in which it was given the title of 'Le Dénicheur de Moineaux'.
A smaller version of this picture was No. 423 in the Giroux Sale, 1816.
M. de Fourcaud (*Revue de l'Art anc. et mod.*, XXV, 1909, p. 52) has put forward the hypothesis that the picture was designed as a showpiece for the shop of M. Sirois. Traces of the ornamental swags and of a dead hanging hind can be seen (under a later repaint) on the present picture. The small size of the picture, however, even before a subsequent cutting down, presents some difficulties with regard to this suggestion.

FRANÇOIS BOUCHER (1703-70)

102 The Dog's Education
Lent by the Musée de Nîmes

Signed and dated: 1768

Canvas, 53·5 × 40·5 cm. (21 × 16 in.)

Lit: "Le paysage français de Poussin à Corot", Petit Palais, Paris, 1925, Cat. No. 33.

HUBERT ROBERT (1733-1808)

103 The Fountain

Lent by Messrs Matthiesen Ltd

Canvas, 54 × 98 cm. (21¼ × 38⅝ in.)

Coll: Debar Sale, 1919, No. 295.

FRANÇOIS BOUCHER (1703-70)

104 Cottages beside a River

Lent by the Musée des Beaux-Arts, Orléans

Signed: F. Boucher

Canvas, 72 × 92 cm. (28⅜ × 36¼ in.)

Coll: Anonymous Sale, Paris, 1848; Dubézin Collection; bought by the museum in 1902.
Lit: Tristan Leclere, *Hubert Robert et les paysagistes français du XVIIIe siècle*, Paris, 1913, p. 25 (repr.); Paul Vitry, *Le Musée d'Orléans*, Paris, 1924; "Le paysage français de Poussin à Corot", Petit Palais, 1925, No. 21, pl. XXXVI; J. Magnin, *Le paysage français des enlumineurs à Corot*, Paris, 1928, p. 124; Ch. Sterling, *Catalogue de l'exposition François Boucher*, Paris, 1932, p. 39, No. 84 (repr., p. 32); Louis Gillet, *La peinture de Poussin à David*, Paris, 1935 (repr., p. 231); Michel Florisoone, *La peinture française. Le XVIIIe siècle*, Paris, 1948, pl. 49.

Painted about 1753. Often called 'Le Moulin de Charenton'.

JEAN BAPTISTE JOSEPH PATER (1695-1736)

105 The Bathers

Lent by the Musée d'Angers

Canvas, 49 × 62 cm. (19¼ × 24⅜ in.)

Coll: Eveillard de Livois, Angers; sequestrated and deposited at the Angers Museum in 1799.
Lit: L. Gonse, *Chefs d'oeuvre des Musées de France, Peinture*, Paris, 1900, p. 35; H. Jouin, *Catalogue de Musée de peinture, Angers*, No. 143; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, I, 1925, p. 23; Florence Ingersoll-Smouse, *Pater*, Paris, 1928, pp. 14–17, 62, No. 319, and fig. 93; R. Lecuyer, "Regards sur les Musées de Province. Les six Musées d'Angers", *L'Illustration*, Paris, November 4th, 1933, No. 4731 (repr., p. 309); M. and M. Charageat and Gaston Brière, *Catalogue de l'exposition, Chefs d'oeuvre des Musées de Province*, Paris, 1933, p. 26.

There are variants in the National Gallery of Scotland, and in the Stockholm Museum (Ingersoll-Smouse, Nos. 366 and 874). A fourth painting of the same subject, but with considerable differences, was left unfinished at the death of the artist; it is now in the Musée de Grenoble (Ingersoll-Smouse, No. 328, fig. 98).

JEAN HONORE FRAGONARD (1732-1806)

106 The Marionettes

Lent by M. Arthur Veil-Picard, Paris

Canvas, 67 × 86 cm. (26⅜ × 37⅞ in.)

Coll: Walferdin; Léopold Goldschmidt; Comte André Pastré.
Lit: Baron Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 283; Lady Dilke, *French Painters of the Eighteenth Century*, London, 1889, p. 66 (repr.); P. de Nolhac, *J. H. Fragonard*, Paris, 1906, p. 68 (repr.); A. Dayot and L. Vaillat, *L'oeuvre de J. B. S. Chardin et J. H. Fragonard*, Paris, n.d. (1907), pl. 96 and No. 96, p. XIII; G. Wildenstein, *Catalogue de l'exposition, Oeuvres de J. H. Fragonard*, Paris, 1921 (repr., pl. 50); G. Grappe, *La vie et l'oeuvre de J. H. Fragonard*, Paris, 1929 (repr., pl. XVII); P. de Nolhac, *Fragonard*, Paris, 1931 (repr., p. 132); L. Gillet, *La peinture de Poussin à David*, Paris, 1935 (repr., p. 245); H. Algond, *Fragonard*, Monaco, 1941 (repr., p. 4); L. Réau, *Fragonard*, Geneva, 1942 (repr.); L. Réau, etc., *Les trésors de la peinture française. Le XVIIIe siècle*, Geneva, 1944 (repr.); G. Grappe, *La vie de J. H. Fragonard*, Paris, 1942, pl. IV; M. Florisoone, *La peinture française. Le XVIIIe siècle*, Paris, 1948 (repr., p. 124).

Painted about 1775–76. The subject of this picture reappears on the right-hand side of the 'Fête of St Cloud' belonging to the Banque de France in Paris.

FRANÇOIS BOUCHER (1703-70)

107 'Le Hameau d'Yssé'; design for a stage decoration for the Opera

Lent by the Musée de Picardie, Amiens

Dated: 1742

Canvas, 52 × 67 cm. (20½ × 26⅜ in.); enlarged at the top by a strip about 3 cm. (1½ in.) wide

Coll: Lavalard; Lavalard Gift, 1890, No. 127.
Lit: Edmond et Jules de Goncourt, *L'Art du XVIIIe siècle*, Paris, 1880, pp. 134, 153; Paul Mantz, *François Boucher, Lemoyne, Natoire*, Paris, 1880, p. 100; Gustave Kahn, *Boucher*, Paris, n.d., pp. 33, 80; André Michel, *François Boucher*, Paris, n.d. (1906), pp. 43, 98 (No. 1747), 135 (No. 2461), 148; P. de Nolhac, *Boucher*, Paris, 1907, p. 41; "Le paysage français de Poussin à Corot", Petit Palais, 1925, No. 31, pl. XXXVIII; A. Boinet, *Le Musée d'Amiens*, Paris, 1928, p. 33 (repr.); J. Magnin, *Le paysage français des enlumineurs à Corot*, Paris, 1928, p. 127, pl. XIII; Ch. Sterling, *Catalogue de l'exposition François Boucher*, Paris, 1932, p. 69.

Exhibited in the Salon of 1742. A preparatory drawing was in the L'Empereur Sale, 1773.

ETIENNE ALLEGRAIN (1644-1736)

108 Landscape

Lent by the Musée des Beaux-Arts, Dijon

Canvas, 65 × 81 cm. (25½ × 31¾ in.)

Lit: J. Magnin, *Le Paysage français des enlumineurs à Corot*, Paris, 1928, p. 77; J. Magnin, *La peinture au musée de Dijon*, 1933, p. 221.

HUBERT ROBERT (1733-1808)

109 The Terrace (Fantastic View of the Tuileries)
Lent by a private collector, Paris

Canvas, 53 × 94 cm. (20⅞ × 37 in.)

Coll: Hoentschel Sale, Paris, Galerie Georges Petit, 1929, No. 22.
Cf. a picture by Chatelet, 'Vue de l'Escalier des Tuileries' (cf. Ernest de Ganay, *Jardins de France*, Paris, 1949).

BONAVENTURE DE BAR (1700-29)

110 The Happy Isle
Lent by MM. Cailleux, Paris

Canvas, 57 × 68 cm. (22½ × 26¾ in.)

Lit: Michel Florisoone; *La Peinture Française, Le XVIIIème Siècle.* Paris, 1949 fig. 37 (under the title '*Réunion dans un parc*').

NICOLAS LANCRET (1690-1743)

111 The Village Wedding Feast
Lent by the Musée d'Angers

Canvas, 44 × 35 cm. (17¼ × 11¾ in.)

Coll: With its pendant in the L'Empereur Sale, May 24th, 1773, No. 89; Eveillard de Livois, Angers; sequestrated and assigned to the Angers Museum in 1799.
Lit: Clément de Ris, "Le Musée d'Angers", *Revue Universelle des Arts*, XXIII, 1866, pp. 28, 147; L. Gonse, *Chefs d'oeuvre des Musées de France*, Peintures, Paris, 1900, p. 35; A. Dayot, *La peinture française au XVIIIe siècle*, Paris, n.d., pl. XXVI; G. Wildenstein, *Lancret*, Paris, 1924, p. 103, No. 514, fig. 129; *Commemorative Catalogue of the exhibition of French Art*, R.A., 1932, No. 188; Charageat and G. Brière, *Catalogue de l'exposition Chefs d'oeuvre des Musées de Province*, Paris (Musée Carnavalet), 1933, p. 21 and fig. 5; "Chefs d'oeuvre de l'Art Français", Paris, 1937, Cat. No. 173.

Pendant to a 'Wedding Dance' also in the Angers Museum. Engraved by P. E. Moitte.

ANONYMOUS (XVIIIth Century)

112 The Picnic
Lent by the Musée de Besançon

Canvas, 80 × 100 cm. (31½ × 39⅜ in.)

Coll: Presented to the town of Amiens in 1875 by Dr Dermarquay; transferred to the Musée de Besançon.
Lit: Catalogue du Musée de Picardie, Amiens, No. 149; Bellemère, *Le Musée d'Amiens*, Amiens, 1908, p. 15; G. Wildenstein, *Catalogue de l'exposition, Oeuvres de J. H. Fragonard*, Paris, 1921, p. 18 (repr., p. 6); A. Brinet, *Le Musée d'Amiens*, Paris, 1928, p. 44 (repr.).

The attribution of this picture to Fragonard can hardly be maintained; the author might equally well be Lancret.

NICOLAS LANCRET (1690-1743)

113 Water
Lent by James de Rothschild, Esq

Canvas, 40·4 × 32·9 cm. (15⅞ × 13 in.)

Coll: Alfred de Rothschild.
Lit: A Description of the Works of Art forming the Collection of Alfred de Rothschild, 1884, I, No. 57; *Les Arts*, Jan. 1902, p. 4; G. Wildenstein, *Nicolas Lancret*, 1926, p. 70, No. 3.

One of a series representing '*The Elements*'. The complete series was originally in the collection of the Marquis de Béringhen, *premier écuyer du roi*, but Lancret appears to have made several repetitions of the various individual paintings, including two distinct versions on the theme of '*Water*'. Versions, or repetitions, of No. 113 were in the following sales: Abbé de Gévigny, 1.12.1779; Mme Lancret, 3–4.4.1782 (5); Grimod de la Reynière, 7–17.9.1797 (51); vente C. V[illegible], 18–19.2.1845 (102).
The companion painting, 'Earth', was also formerly in the collection of Alfred de Rothschild.

GALLERY VI

THE EIGHTEENTH CENTURY

HUBERT ROBERT (1733-1808)

114 **Dance and Concert in a Park**
Lent by the Musée de Picardie, Amiens

Canvas, 51 × 51 cm. (20⅛ × 20⅛ in.)

Coll: Lavalard; Lavalard Gift, 1890, No. 183.
Lit: "Chefs d'oeuvre des Musées de Province", Orangerie, Paris, 1931, Cat. No. 62.

Attributed to HUBERT ROBERT (1733-1808)

115 **Blind Man's Buff**
Lent by the Musée de Picardie, Amiens

Canvas, 175 × 120 cm. (68⅞ × 47¼ in.)

Coll: Tendre Sale, 1865, No. 209; Lavalard; Lavalard Gift, 1890, No. 188.
Lit: P. de Nolhac and H. Pannier, *Hubert Robert*, Paris, 1910, p. 128, pl. 131; P. Lentenac, *Hubert Robert*, Paris, 1929, pl. 52.

JEAN LOUIS DEMARNE (1754-1829)

116 **The Gust of Wind**
Lent by the Musée des Beaux-Arts, Dijon

Panel, 34 × 42 cm. (13⅜ × 16½ in.)

Lit: J. Magnin, *La peinture au Musée de Dijon*, 1933.

JEAN LAURENT HOUEL (1735-1813)

117 **The Entrance to the Coppice at Chatelier near Amboise**
Lent by the Musée des Beaux-Arts, Tours

Signed and dated 1769

Coll: See No. 123.
Lit: Laurent and Montaiglon, *Richesses d'art de la France*, Vol. V, Paris, 1891, p. 327; Vloberg, *Jean Houel*, Paris, 1930, pp. 20f, 180f, pl. IX.

ADAM FRANS VAN DER MEULEN (1632-90)

118 **Preparations for the Crossing of the Rhine**
Lent by the Musée de Caen

Canvas, 81 × 156 cm. (32 × 61½ in.)

Coll: French Royal Coll.; Musée de Caen, 1811 (Envoi de l'Etat).
Lit: Menegoz, *Cat. du Musée de Caen*, 1913, No. 105.

The painting, a pendant to No. 124, shows part of the events of the famous crossing of the Rhine by the army of Louis XIV at the ford of Tolhuis, June 22nd, 1672, during the invasion of the Palatinate.

ADAM FRANS VAN DER MEULEN (1632-90)

119 View of the Château and Orangery of Versailles seen from Satory
Lent by the Musée de Versailles

Canvas, 95 × 127 cm. (37¾ × 50 in.)

Coll: Louis XIV (pendant to a view of Vincennes); Musée de Versailles (No. 725).
Lit: Bailly, *Inventaire des tableaux du Roy* (publ Engerand, 1899, p. 427); "Le Paysage français de Poussin à Corot", Petit Palais, 1925, 193, pl. XXII.

A drawing for this picture exists in the Musée de la Manufacture des Gobelins (exhib.: Paris, 1931, "Van der Meulen", Cat. No. 140).

120 Louis XIV crossing the Pont Neuf to Notre Dame
Lent by the Musée de Grenoble

Canvas, 188 × 327 cm. (74 × 129 in.)

Coll: One of a series of thirty compositions by van der Meulen painted for the *Pavillon du Soleil* at Marly; Musée Napoléon; Envoi de l'Etat, 1811.
Lit: d'Argenville, . . . *La Vie des plus Fameux Peintres,* 1745, II, p. 208; L. Carpentier, *Galerie des Peintres célèbres,* 1821, II, p. 85; Marcel Raymond, *Etude sur le musée des tableaux à Grenoble,* 1879, p. 130; "Chefs d'Oeuvre du musée de Grenoble", 1935, Cat., p. 48, pl. V.

Painted *c.* 1665 during the building of the Collège des Quatre Nations, now the Institut de France, of which the two wings on the river are visible to the left of the statue of Henry IV.

After FRANÇOIS BOUCHER (1703-70)

121 La Tenture Chinoise. The Fair
Lent by the Earl of Rosebery

Basse-lisse tapestry, 3.15 × 6.5 metres (10 ft. 4 in. × 21 ft. 4 in.)

See No. 366, a, b, c, d and e.

Attributed to ADAM FRANS VAN DER MEULEN (1632-90)

122 Colbert Inspecting the Building of Versailles
Lent by His Majesty the King

Canvas, 109 × 143 cm. (43 × 56½ in.)

Coll: Bought by the Prince Regent, 1816.

The painting shows the Château during the first alterations made by J. H. Mansart between 1676 and 1680, when the forecourt was remodelled and the stables built (visible in the right foreground). In the middle of the foreground a group of architects display a plan to a figure in black who is almost certainly Louis XIV's minister, Colbert. The traditional attribution to van der Meulen is by no means certain and the painting is considerably drier than most of his works.

JEAN LAURENT HOUEL (1735-1813)

123 View of a Château in the Valley of the Loire
Lent by the Musée des Beaux-Arts, Tours

Signed and dated: 1769

Canvas, 83 × 150 cm. (32¾ × 59 in.)

Coll: Part of a commission carried out for the Duc de Choiseul at Chanteloup; confiscated in 1794 and assigned to the Tours Museum (with No. 117).

Lit: Laurent and Montaiglon, *Richesses d'art de la France*, Vol. V, Paris, 1891, p. 327; Vloberg, *Jean Houel*, Paris, 1930, pp. 20f, pl. IX.

The château has been wrongly identified as that of St Ouen.

ADAM FRANS VAN DER MEULEN (1632-90)

124 The Crossing of the Rhine by the Army of Louis XIV
Lent by the Musée de Caen

Canvas, 81 × 156 cm. (32 × 61½ in.)

A pendant to No. 118.

JEAN BAPTIST LALLEMAND (1716-c. 1803)

125 The Stirrup-Cup
Lent by the Musée des Beaux-Arts, Dijon

Canvas, 40 × 57 cm. (15¾ × 22⅜ in.)

Coll: In the Dijon Museum since 1799.
Lit: J. Magnin, *Le paysage français des enlumineurs à Corot*, Paris, 1928, p. 144; J. Magnin, *La peinture au Musée de Dijon*, 1933, No. 349, p. 112 (repr.); P. Quarré, *Catalogue Sommaire du Musée de Dijon*, 1945, No. 76, p. 24.

HUBERT ROBERT (1733-1808)

126 The Demolition of the Houses on the Pont Notre Dame
Lent by MM. Cailleux, Paris

Canvas, 80 × 155 cm. (31½ × 61 in.)

Lit: L. Réau, *Histoire de la peinture au XVIIIe siècle*, Paris-Brussels, 1926, II, p. 50, pl. XXXII; L. Réau, *Bulletin de la Société d'Histoire de l'Art français*, Paris, 1927, p. 215; Marcelle Dureteste, *Bulletin des Musées de France*, Paris, August-September 1948, p. 162.

The work on the demolition of the houses was begun in 1786 and continued until 1788; it is here shown in a fairly advanced state, and the picture therefore probably dates from about 1787.
The following variants are known: (1) Musée Carnavalet (cf. Nolhac and Parmier, *H. Robert*, Paris, 1910, p. 44); (2) Musée du Louvre, Lavrissière Donation, 1948 (repr., M. Dureteste, *op. cit.*, fig. 2). In a private collection in Paris are four preparatory drawings.

CLAUDE JOSEPH VERNET (1714-89)

127 The Neapolitan Gondola
Lent by M. Rodolphe Darblay, Paris

Signed and dated: 1778

Canvas, 60 × 95 cm. (23⅝ × 37⅜ in.)

Coll: Massey-Mainwaring Sale, Christie's, London, 10.4.1907 (lot 599); Blevalette, Paris.
Lit: Florence Ingersoll-Smouse, *Joseph Vernet*, Paris, 1926, II, No. 1025; *Amour de l'Art*, July 1935, p. 247, No. 7, pl. 45; "Chefs d'oeuvre de l'art français", Paris, 1937, Cat. No. 224.

Variant of the subject often painted by Vernet, 'The Italian Gondola' (examples in the Hermitage, the Prado, and the Musée Calvet, Avignon. Cf. F. Ingersoll-Smouse, *op. cit.*, Nos. 455–457 and figs 104–107, pp. 68, 69).

JEAN HONORE FRAGONARD (1732-1806)

128 The Mound
Lent by Clive Cookson, Esq

Canvas, 38 × 46 cm. (15 × 18 in.)

Coll: Walferdin; sold 1880 (lot 26); Borthon; sold 1890 (lot 35); d'Hotelans. *Lit:* Portalis, "La Collection Walferdin et ses Fragonard", *Gazette des Beaux-Arts*, 1880, I, p. 297; id, *Fragonard, sa vie, son oeuvre*, Paris, 1889, I, p. 126; II, p. 289; P. Josz, *Fragonard*, 1901, p. 161; P. de Nolhac, *Fragonard*, 1918, p. 136.

Possibly painted *c.* 1769, when Fragonard is presumed to have made a journey to Holland (cf. Nolhac, *Fragonard*, 1918, Appendix II, p. 210).

ALEXANDRE FRANÇOIS DESPORTES (1661-1743)

129 Landscape Sketch
Lent by the Musée de Compiègne

Paper mounted on panel, 22.5 × 48 cm. (8⅞ × 18¾ in.)

Lit: Champfleury, *Inventaire des richesses d'art de la France, Province, Monuments Civils*, V; Hourticq, "L'atelier de Fr. Desportes", *Gazette des Beaux-Arts*, 1920, II, p. 117; "Le paysage français de Poussin à Corot", Petit Palais, 1925, Cat., p. 111; Weisbach, *Französische Malerei des XVII Jhrts*, Berlin, 1932, p. 347 (repr.); Hourticq, *La peinture française du XVIIIe siècle*, Paris, 1939, p. 21.

This and Nos. 130, 133 and 134 form part of an important series of landscape and animal studies which after Desportes' death remained in the possession of his family. Sold by a nephew of Desportes in 1784 to the Comte d'Angivillier for the Direction des Bâtiments du Roi, they were assigned to the Sèvres manufactury to serve as models to the workmen. Recovered by the administration of the Musées Nationaux, and exhibited at the Palace of Compiègne, where a special room was set aside for them after 1924.

130 Landscape Sketch
Lent by the Musée de Compiègne

Paper mounted on panel, 21·4 × 50·3 cm. (8½ × 19¾ in.)

See note to No. 129.

HUBERT ROBERT (1733-1808)

131 The Demolition of the Houses on the Pont-au-Change
Lent by MM. Cailleux, Paris

Canvas, 80 × 155 cm. (31½ × 61 in.)

Lit: L. Réau, *Bulletin de la Société d'Histoire de l'art français*, Paris, 1927, p. 216.

Painted about 1787. There is a variant in the Musée Carnavalet (cf. L. Réau, *Histoire de la peinture au XVIIIe siècle*. Paris-Brussels, 1926, II, pl. XXXI). In a private collection in Paris is a preparatory drawing.

CLAUDE JOSEPH VERNET (1714-89)

132 The Marne at Nogent
Lent by a private collector, Paris

Signed and dated: 1764

Canvas, 76 × 135 cm. (29⅞ × 53⅛ in.)

Coll: Salon of 1765, No. 68; Pilte Sale, April 10th, 1873
Lit: Florence Ingersoll-Smouse, *Joseph Vernet*, Paris, 1926, I, p. 98, No. 805; II, Nos. 833, 834.

ALEXANDRE FRANÇOIS DESPORTES (1661-1743)

133 Landscape Sketch
Lent by the Musée de Compiègne

Paper mounted on panel, 23·9 × 48·8 cm. (9⅜ × 19¼ in.)

See note to No. 129.

134 Landscape Sketch
Lent by the Musée de Compiègne

Paper mounted on panel, 19·3 × 44·4 cm. (7⅝ × 17½ in.)

See note to No. 129.

CLAUDE JOSEPH VERNET (1714-89)

135 Storm
Lent by the Earl of Elgin

Signed

Canvas, 33 × 51 cm. (13 × 20 in.)

Coll: le Brun Sale, Paris, 20–24.3.1810.
Lit: Ingersoll-Smouse, I, No. 747, fig. 185.

A pair to No. 136.

136 Calm
Lent by the Earl of Elgin

Signed: Vernet f.

Canvas, 33 × 51 cm. (13 × 20 in.)

Coll: le Brun Sale, Paris, 20–24.3.1810.

A pair to No. 135.

137 A View of Naples
Lent by the Earl of Elgin

Canvas, 91 × 173 cm. (36 × 68 in.)

Coll: Painted for M. de Canillac, 1742; Boullongne Sale, 19.11.1787 (9), bt. Dubos; Dubos Sale, 18.12.1788 (66); le Brun Sale, Paris, 1810.
Lit: Ingersoll-Smouse, I, Nos. 572–3, figs. 13, 14.

A pair to No. 140.

HUBERT ROBERT (1733-1808)

137aA View of the Château de Baye
Lent by Messrs Wildenstein
Canvas, 98 × 130·5 cm. (38½ × 51¼ in.)
A pair to No. 140a.

ADAM FRANS VAN DER MEULEN (1632-90)

138 The Prince de Condé at a Battle
Lent by the Chatsworth Estates Company
Canvas, 83 × 107 cm. (32½ × 42 in.)
Coll: At Devonshire House, 1766.
Lit: The English Connoisseur, 1766, I, p. 41.
Traditionally said to represent Louis XIV, but the central figure is wearing no orders and his features are those of Condé, not of the King.

SIMON MATHURIN LANTARA (1729-78)

139 Landscape
Lent by the Musée de Picardie, Amiens
Canvas, 49 × 63 cm. (19¼ × 24¾ in.)
Coll: Lavalard, 1890, No. 160.
Lit: "Le paysage français de Poussin à Corot", Paris, 1925, Cat. No. 168.

CLAUDE JOSEPH VERNET (1714-89)

140 A View of Naples
Lent by the Earl of Elgin
Canvas, 91 × 173 cm. (36 × 68 in.)
A pair to No. 137.

HUBERT ROBERT (1703-1808)

140aA View of the Park of the Château de Baye
Lent by Messrs Wildenstein
Canvas, 98 × 130·5 cm. (38½ × 51¼ in.)
A pair to No. 137a.

PHILLIPE JEAN DE LOUTHERBOURG (1740-1812)

141 Landscape with Shepherds
Lent by the Graves Art Gallery, Sheffield
Signed: De Loutherbourg 1803
Canvas, 59·5 × 76 cm. (23½ × 30 in.)

HUBERT ROBERT (1733-1808)

142 The Temple of Vesta and the Arch of Janus
Lent by the Musée de Cherbourg
Canvas, oval, 42 × 35·5 cm. (16½ × 14 in.)
Pendant to No. 144.

HUBERT ROBERT (1733-1808)

143 A Capriccio of the Ripetta at Rome

Lent by the Ecole des Beaux-Arts, Paris

Signed and dated 1766

Canvas, 119 × 145 cm. (46⅞ × 57 in.)

Coll: The artist's diploma picture on his entry into the Academy, July 20th, 1766; Academy Collection; Musée du Louvre (Villot Catalogue, No. 484); since 1872 in the Ecole des Beaux-Arts.
Lit: Gabillot, *Hubert Robert et son temps*, Paris, 1895, pp. 96, 104, 108; P. de Nolhac and G. Pannier, *H. Robert*, Paris, 1910, pp. 37, 38; A. Fontaine, *L'art dans l'ancienne France: Les Collections de l'académie*, Paris, 1910, p. 203 (repr., p. 80); T. Leclère, *Hubert Robert et les paysagistes francais du XVIIIe siècle*, Paris, 1913, pp. 55–59; A. Michel, *Histoire de l'Art*, VII, Paris, 1921, p. 524, fig. 332; "Le paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 289; P. Lentenac, *H. Robert*, Paris, 1929, pp. 21, 22, pl. 2; "Hubert Robert", Orangerie, 1933, Cat. No. 5 (repr.); M. Florisoone, *La peinture française, le XVIIIe siècle*, Paris, 1948, p. 137.

Exhibited at the Salon of 1767, it was noticed at some length by Diderot (*Oeuvres*, ed. Assézat and Tourneux, XI, p. 237). The painting shows the Pantheon and one of the Capitol palaces above the steps of the Ripetta.

144 Classical Ruins

Lent by the Musée de Cherbourg

Signed

Canvas, oval, 43·5 × 36 cm. (17⅛ × 14¼ in.)

Coll: Henry; bequeathed to the Museum.
Lit: "Le paysage français de Poussin à Corot", Petit Palais, Paris, 1926, Cat. No. 291; P. Lentenac, *Hubert Robert*, Paris, 1929, p. 31.

Pendant to No. 142.

GALLERY VII

COROT AND HIS CONTEMPORARIES

GEORGES MICHEL (1763-1843)

145 The Plain of St Denis
Lent by the Musée de Besançon

Canvas, 46 × 66·5 cm. (18⅛ × 26⅛ in.)

Coll: Bought by the Musées Nationaux in 1943.

Lit: "Nouvelles acquisitions des Musées Nationaux de Septembre 1939 à Septembre 1945". Louvre, Paris, 1945, Cat. No. 349.

THEODORE ROUSSEAU (1812-67)

146 Souvenir des Pyrénées
Lent by M. Philippe Brame, Paris

Signed

Paper on canvas, 17 × 25 cm. (6¾ × 9⅞ in.)

This picture must have been painted by Rousseau in the south-west of France, which he visited with Jules Dupré in 1844.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

147 The Fisherman
Lent by the Barber Institute of Fine Arts, Birmingham

Signed: C. Corot

Canvas, 46·5 × 74 cm. (18½ × 29½ in.)

Coll: Galeries Georges Petit; Count Pecci-Blunt; Messrs Tooth and Sons, from whom it was purchased in 1940.
Lit: T. Bodkin, *Burl. Mag.*, LXXVIII, 1941, p. 123 (repr., p. 104); "Anthology: French Pictures from Private Collections", A. Tooth & Sons, 1949, Cat. No. 2 (repr.).

The date suggested by Professor Bodkin is 1828–30, but this is perhaps a little too early. The foliage in this canvas already shows signs of the softer treatment of Corot's middle period, and a drawing of 'Le Martinet' near Montpellier in the Metropolitan Museum, New York (J. Rewald, *The History of Impressionism*, 1946, repr., p. 42), which is dated 1836, is extremely close in style and may even represent the same place.

148 Landscape in the Morvan
Lent by the Musée des Beaux-Arts, Strasbourg

Signed

Canvas, 19 × 52 cm. (7½ × 20 in.)

Coll: Larrieu, 1878; Bernheim; given by the Committee of the "Exposition Cent ans de peinture française", 1922.
Lit: Robaut, No. 878 (the dimensions differ slightly); *Compte rendu des Musées de la Ville de Strasbourg*, 1923; "Le paysage français de Poussin à Corot", Petit Palais, Paris, 1925, Cat. No. 54; "De David à Cézanne", Brussels, 1947, Cat. No. 49.

Painted *c.* 1855–60.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

149 Plain in Switzerland
Lent by P. M. Turner, Esq
Signed: Corot
Canvas, 19 × 35 cm. (7¾ × 13¾ in.)
Coll: Pierre Osmond, 1874; F. Osmond, 1904; Sacha Guitry.
Lit: Robaut, No. 727; "Centenary Memorial Exhibition John Constable", Wildenstein, 1937, Cat. No. 16.

GEORGES MICHEL (1763-1843)

150 The Road
Lent by the Musée du Havre
Canvas, 51 × 67 cm. (20⅛ × 26⅜ in.)
Lit: J. Magnin, *Le paysage français des enlumineurs à Corot*, Paris, 1929, p. 213; "Le Paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 205.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

151 The Four Times of Day: Noon
Lent by C. L. Loyd, Esq
Signed: Corot
Panel, 140 × 61 cm. (54 × 23½ in.)
Coll: Alexandre-Gabriel Decamps Sale, 1865; bt. Cadart; bt. from him by Lord Leighton; Leighton Sale, Christie, 11.7.1896, lots 294–297.
Lit: Robaut, I, p. 188, No. 1105; Germain Bazin, *Corot*, Paris, 1942, p. 105; Mrs A. Lang, "Sir F. Leighton", *The Art Annual*, 1884, p. 30; Moreau-Nélaton, *Corot*, Paris, 1905, p. 190 (repr.).
According to Robaut, Corot painted these four panels in 1858 for his friend, the painter Decamps, at the latter's house near Fontainebleau. For the other three panels see Nos. 154, 158, 161.

LOUIS GABRIEL MOREAU, called L'AINE (1740-1806)

152 Hills near the Seine
Lent by M. Arthur Veil-Picard, Paris
Canvas, 47 × 86 cm. (18½ × 33⅞ in.)
Coll: (?)Arago Sale, 1872.
Lit: G. Wildenstein, *Louis Moreau*, Paris, 1923, p. 60, No. 28, and pl. 14; "Le paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 217; J. Magnin, *Le paysage français des enlumineurs à Corot*, Paris, 1928, p. 178.
Pendant to No. 159.

GEORGES MICHEL (1763-1843)

153 Landscape
Lent by Robert H. Gregory, Esq
Canvas, 56 × 75 cm. (22 × 29½ in.)

JEAN BAPTISTE CAMILLE COROT (1796-1875)

154 The Four Times of Day: Morning
Lent by C. L. Loyd, Esq
Signed: Corot
Panel, 140 × 69 cm. (54 × 27 in.)
Coll: See No. 151.
Lit: Robaut, I, p. 188, No. 1104.
See No. 151.

GEORGES MICHEL (1763-1843)

155 **The Mill**

Lent by the Corporation of Berwick-on-Tweed

Canvas, 61 × 76 cm. (24 × 30 in.)

Coll: Heinemann Gallery, Munich; Leicester Galleries; given by Sir William Burrell, 1948.

EUGENE DELACROIX (1798-1863)

156 **The Martyrdom of St Stephen**

Lent by the Musée d'Arras

Signed and dated 1853

Canvas, 148 × 115 cm. (58 × 45 in.)

Coll: Bought by the town in 1859.
Lit: Salon, 1853; A. Moreau, *Delacroix et ses oeuvres*, Paris, 1873; *Lettres d'Eugène Delacroix*, Paris, 1880, II, pp. 199, 201; *Journal de Delacroix*, Paris, 1926, I, p. 335; Robaut, *L'oeuvre complet d'Eugène Delacroix*, Paris, 1885, No. 1211; Moreau-Nélaton, *Delacroix raconté par lui-meme*, Paris, 1916, II, p. 111; R. Escholier, *Delacroix*, 1926, III, pp. 168, 169 (repr.); L. Hourticq, *Delacroix*, Paris, 1930, pl. 142A; Regamey, *Delacroix*, Paris, 1931, p. 118; *Lettres de Delacroix*, Paris, 1935, II, pp. 199, 201; "Delacroix", Paris, 1930, Cat. No. 151, Album, p. 80; J. Cassou, *E. Delacroix*, Paris, 1947, No. 30.

The picture reproduced by R. Escholier is a variant of this work, for which a drawing exists in the Musée du Louvre (Moreau-Nélaton Collection).

GEORGES MICHEL (1763-1843)

157 **Landscape with a Windmill**

Lent by the Syndics of the Fitzwilliam Museum, Cambridge

Panel, 58 × 81 cm. (23 × 31¾ in.)

Coll: G. N. Stevens, sold Christie's, 15.6.1912 (lot 51); L. D. Cunliffe, who bequeathed it to the Museum in 1937.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

158 **The Four Times of Day: Evening**

Lent by C. L. Loyd, Esq

Signed: Corot

Panel, 140 × 69 cm. (54 × 27 in.)

Coll: See No. 151.
Lit: For general references see No. 151. Robaut, I, p. 188, No. 1106.

See entry to No. 151.

LOUIS-GABRIEL MOREAU, called L'AINE (1740-1806).

159 **The Château de Vincennes from the Heights of Montreuil**

Lent by the Musée du Louvre, Paris

Canvas, 46 × 86 cm. (18⅛ × 33⅞ in.)

Coll: Arago Sale, 1872.
Lit: A. Dayot, *L'Ecole d'Art, Histoire du paysage en France au XVIIIe siècle,*

Paris, 1908, p. 192; P. Dorbec, *Gazette des Beaux-Arts*, 1908, II, pp. 454 f; T. Leclère, *Hubert Robert et les paysagistes français du XVIIIe siècle*, Paris, 1913, p. 117; Hautecoeur, *La peinture au Louvre, Ecole française XIXe siècle*, Paris, n.d., p. 46; G. Wildenstein, *Louis Moreau*, Paris, 1923, pp. 33, 60, No. 27 and pl. 23; J. Magnin, *Le paysage français des enlumineurs à Corot*, Paris, 1928, p. 178; M. Florisoone, *La peinture française au XVIIIe siècle*, Paris, 1948, p. 144.

Pendant to No. 152.

PHILLIPE JEAN DE LOUTHERBOURG (1740-1812)

160 The Race Meeting
Lent by Messrs Spink and Son Ltd

Canvas, 53 × 88 cm. (21 × 34½ in.)

Coll: H.R.H. The Duke of Gloucester.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

161 The Four Times of Day: Night
Lent by C. L. Loyd, Esq

Signed: Corot

Panel, 140 × 61 cm. (54 × 23½ in.)

Coll: See No. 151.
Lit: For general references, see No. 151. Robaut, I, p. 188, No. 1107; Moreau-Nélaton, *Corot*, Paris, 1905, repr., p. 190.

See entry to No. 151.

162 Rue des Saules, Montmartre
Lent by the Musée des Beaux-Arts, Lyons

Signed

Canvas, 49·5 × 35 cm. (19½ × 13¾ in.)

Coll: Marcel Thévenin, Paris; acquired by the Museum, 1903.
Lit: Robaut, IV, p. 292, No. 125, sketch; Focillon, *Le Musée de Lyon*, Paris, 1936, p. 54 (repr.); Mauclair, *Le Musée de Lyon*; "Corot", Lyons, 1936, Cat. No. 109.

ACHILLE ETNA MICHALLON (1796-1822)

163 The Villa Medici
Lent by the Musée des Beaux-Arts, Orleans

Inscribed on the stretcher in the handwriting of Léon Cogniet: Michallon

Canvas, 22 × 29·5 cm. (8¾ × 11⅝ in.)

Coll: Léon Cogniet.
Lit: "Le paysage français de Poussin à Corot", Paris, 1925, Cat. No. 201; J. Magnin, *Le paysage français des enlumineurs à Corot*, Paris, 1928, p. 210.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

164 Homer and the Shepherds

Lent by the Musée de St Lô

Signed

Canvas, 80 × 130 cm. (31½ × 50¾ in.)

Coll: Given by the painter to the museum at the request of his friend, M. Elie, native of St. Lô.
Lit: Robaut, No. 464; Baudelaire, "Salon de 1845", *Curiosités esthétiques*, Paris, 1868, p. 55; Cornu, *Corot*, 1889, pp. 96, 179; Planche, *Salon*, 1845; *Illustration*, Salon de 1845, wood engraving; R. Milès, *Corot*, 1891, pp. 38, 83; A. Michel, *Notes sur l'art Moderne*, Paris, 1896, p. 20; *id.*, "L'oeuvre de Corot et le paysage moderne", *Revue des deux mondes*, Paris, February 15th, 1896, p. 923; W. Genzel, *Corot und Troyon*, Leipzig, 1906, pp. 6, 14, fig. 6; Moreau-Nélaton, *Corot*, 1913, pp. 32, 34 (repr.); *id.*, 1924, I, p. 59, fig. 96; M. Lafargue, *Corot*, Paris, 1925, pp. 11, 36, 57; "Le paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 73; Focillon, *La peinture au XIX siècle*, I, Paris, 1927, pp. 213, 319 (repr.); Meier-Graefe, *Corot*, Berlin, 1930, p. 61, fig. XXXIV; Fosca, *Corot*, Paris, 1930, pl. 31; René-Jean, *Corot*, Paris, 1931, pl. 31; E. Faure, *Corot*, Paris, 1931, p. 34, pl. 48; M. Aubert, *Histoire de l'art*, II, 1931, pl. 211; L. Deshairs, *L'art des origines à nos jours*, Paris, 1933, II, p. 211; E. Faure, *Corot*, Paris, 1935, pl. 11; P. Jamot, *Corot*, Paris, 1936, p. 52, pl. 17; "Corot", Orangerie, Paris, 1936, p. 25, fig. 13; G. Bazin, *Amour de l'Art*, February 1936, p. 53, fig. 44; *id.*, *Corot*, Paris, 1942, p. 46, pl. 64, p. 118, No. 64; L. Venturi, *Peintres modernes*, Paris, 1941, p. 151, fig. 95; *Corot raconté par lui-même et ses amis*, Geneva, 1946, II, p. 144, 163; Fosca, *Corot*, Lausanne, 1948, pl. 15.

Drawings: *Trees*, drawing made at Royat, 1839 (Robaut, No. 2712); *Homer* (Robaut, I, p. 108).
Copy: Ecole des Beaux-Arts, Paris, Corot Exhibition, 1875, No. 63.
Inspired by André Chénier's poem 'L'Aveugle'; Robaut reproduces (I, p. 108) the letter in which Corot asks one of his nephews to lend him the poet's works.
Painted in 1845.

165 Mantes Cathedral

Lent by the Musée des Beaux-Arts, Rheims

Signed

Panel, 52 × 32 cm. (20½ × 12½ in.)

Coll: Jules Warnier, Rheims; bequeathed to the museum, 1889.

Lit: Robaut, No. 1522; W. Genzel, *Corot und Troyon*, Leipzig, 1906, p. 24, fig. 11; Meier-Graefe, *Corot*, 1913, p. 130; Fosca, *Corot*, 1930, pl. 58; E. Faure, *Corot*, 1931, pl. 66; *id.*, 1935, p. 46; P. Jamot, *Corot*, 1936, p. 22, fig. 33; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 306, pl. 94; Corot Centenary Exhibition, Paris, 1895, Cat. No. 141; "Corot", Kunsthalle, Zürich, 1934, Cat. No. 105; "Corot", Orangerie, Paris, 1936, Cat. No. 84; "Chefs d'oeuvre de l'art français", Paris, 1937, Cat. No. 269; "Trésors de Reims", Orangerie, Paris, 1938, Cat. No. 7, fig. VIII.

Painted *c.* 1865–69.

FRANÇOIS MARIUS GRANET (1775-1849)

166 Buildings and distant Landscape

Lent by the Musée Granet, Aix-en-Provence

Canvas, 20 × 27 cm. (7⅞ × 10⅝ in.)

Lit: Catalogue du Musée Granet, No. 97.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

167 The Villa Pamphili
Lent by a private collector, Paris

Stamped: Vente Corot

Canvas, 27 × 37 cm. (10⅝ × 14½ in.)

Coll: Corot Sale, 1876, No. 100; Marion Sale, 10.6 1891 (100).
Lit: Robaut, No. 448.

Painted *c.* 1843

JEAN AUGUSTE DOMINIQUE INGRES (1780-1867)

168 View of Rome from the Villa Medici
Lent by the Musée Ingres, Montauban

Panel, diameter 16 cm. (6¼ in.)

Lit: Cat. du Musée de Montauban, 1885, No. 31; Lapauze, *Ingres, sa vie, ses oeuvres*, Paris, 1911, p. 82; *id., Jean Briant, paysagiste, maître d'Ingres, et le paysage dans l'oeuvre d'Ingres*, Paris, 1911, p. 13 (repr.); Mommega, *Inventaire* . . ., No. 19; Thiebault-Sisson, "Le paysage dans l'oeuvre d'Ingres", *La Renaissance*, Paris, May 1921 (repr.); "Le paysage français de Poussin à Corot", Paris, 1925, Cat. No. 145, pl. LXXII; Hourticq, *Ingres, l'oeuvre du maître*, Paris, 1928, pl. 38; J. Fouquet, *La vie d'Ingres*, Paris, 1930, p. 40.

This small panel and its companion (No. 168a), painted in 1807, and some drawings were sent by the painter, then a student in Rome, to Julie Forestier, his fiancée. They were brought to France by the landscape painter Naudet, who was returning from Italy, in order that Mlle Forestier should be able to visualize Ingres's surroundings. They were bequeathed by Ingres to the Musée de Montauban.

168a View of Rome from the Villa Medici, showing the Belvedere of the Villa Ludovisi
Lent by the Musée Ingres, Montauban

Panel, diameter 16 cm. (6¼ in.)

Lit: Cat. du Musée de Montauban, 1885, No. 30; Lapauze, *Ingres, sa vie, ses oeuvres*, Paris, 1911, p. 83; *id., Jean Briant paysagiste, maître d'Ingres*, Paris, 1911, p. 12 (repr.); Mommega, *Inventaire* . . ., No. 18; Thiebault-Sisson, "Le paysage dans l'oeuvre d'Ingres", *La Renaissance*, Paris, May 1921 (repr.); "Le paysage français de Poussin à Corot", Paris, 1926, Cat. No. 146, pl. LXXII; Hourticq, *Ingres, l'oeuvre du maître*, Paris, 1928, pl. 18; J. Fouquet, *La vie d'Ingres*, Paris, 1930, p. 40.

See No. 168. Hitherto wrongly described as the Villa Borghese.

PHILLIPE JEAN DE LOUTHERBOURG (1740-1812)

169 A Mountainous Landscape
Lent by Mrs P. Hamilton

Signed: P. J. de Loutherbourg

Canvas, 97 × 127 cm. (38 × 50 in.)

Coll: Lady Winifred Renshaw.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

170 The Fountain at the Villa Medici, Rome
Lent by the Musée des Beaux-Arts, Rheims

Canvas, 18 × 29 cm. (7⅛ × 11½ in.)

Coll: Henri Marcel Gift.
Lit: Robaut, II, p. 79; Moreau-Nélaton, *Corot*, Paris, 1924, fig. 26; "Corot" Kunsthaus, Zurich, 1934, Cat. No. 30; "Trésors de Reims", Orangerie, Paris, 1938, Cat. No. 10.

Variants: (1) Paul Rouart Collection, 18 × 29 cm.; (2) Dublin, Gallery of Modern Art, 16·8 × 28·2 cm.; (3) Flandrin Collection, 24 × 37 cm.
Painted *c.* 1826–27.

PIERRE HENRI DE VALENCIENNES (1750-1819)

171 The Madonna della Riccila
Lent by the Musée du Louvre, Paris

Cardboard, 19·5 × 52·5 cm. (7¾ × 20¾ in.)

Coll: Given by the Princesse de Croÿ, 1930.
Lit: Cat. Exposition de la donation Princesse de Croÿ, Paris, 1931, No. 65 (repr.); Florisoone, *La peinture française, XVIIIe siècle*, Paris, 1948, pl. 151.

Painted 1775–80.

ALEXANDRE JEAN NOEL (1752-1834)

172 The Pont Royal and the Tuileries Gardens
Lent by the Musée Carnavalet, Paris

Signed
Canvas, 51 × 72·5 cm. (20⅛ × 28½ in.)
Lit: Bulletin de la Société d'histoire de Paris et de l'Ile de France, 1876, p. 98, No. 29; Cousin, *Bulletin des Musées*, 1891, p. 207; P. Dorbec, *L'histoire de Paris au Musée Carnavalet*, Paris, 1929, p. 30.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

173 Roman Ruins near Papigno
Lent by a private collector, Paris

Signed
Paper on panel, 26 × 39 cm. (10¼ × 15⅜ in.)
Coll: Cohen.
Painted *c.* 1826.

PHILLIPE JEAN DE LOUTHERBOURG (1740-1812)

174 Landscape with Cows
Lent by Messrs Spink and Son, Ltd

Signed: P. J. de Loutherbourg 1787
Canvas, 52 × 75 cm. (20½ × 29½ in.)

JEAN BAPTISTE FRANÇOIS GENILLION (1749-1829)

175 View of the Pont-Royal and the Tuileries from the Cours la Reine
Lent by the Musée Carnavalet, Paris

Signed and dated: 1783

Canvas, 49 × 74 cm. (19¼ × 29⅛ in.)

Coll: Ernest May.
Lit: "Le paysage français de Poussin à Corot", Petit Palais, Paris, 1925, No. 132, pl. 45; P. Dorbec, *L'histoire de Paris au Musée Carnavalet*, Paris, 1929, pl. 18; J. Wilhelm, *Les peintures du paysage parisien*, Paris, 1944, pl. 19 bis.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

176 View of the Château de Pierrefonds
Lent by the Musée de Quimper

Signed

Canvas, 49 × 78 cm. (19⅛ × 30½ in.)

Coll: Comte de Silgay; bequeathed to the museum, 1864.
Lit: J. Claretie, *Corot*, 1882, p. 104; Robaut, No. 474; G. Bazin, *Corot*, 1942, p. 118, fig. 66; "Corot", Kunsthaus, Zürich, 1934, Cat. No. 53; "Corot", Orangerie, Paris, 1936, Cat. No. 51.

Variant: Robaut, No. 475.
Painted *c.* 1840–45.

EUGENE DELACROIX (1798-1863)

177 The Sea from the Cliffs at Dieppe
Lent by a private collector, Paris

Panel, 36 × 52·5 cm. (14¼ × 20⅝ in.)

Coll: Delacroix posthumous sale (98); Duchatel; Beurdeley.
Lit: A. Moreau, *Delacroix et ses oeuvres*, Paris, 1873, Cat. No. 315; Robaut, *L'oeuvre complet d'Eugène Delacroix*, Paris, 1885, p. 334, No. 1245; "Le paysage français de Poussin à Corot", Petit Palais, 1925, No. 727; R. Escholier, *Delacroix, peintre, graveur, écrivain*, Paris, 1926–29, III, pp. 163, 16 (repr.); M. Florisoone, *Delacroix*, Paris, 1930, fig. 40; "Delacroix", Paris, 1930, No. 162B; "De David à Cézanne", Brussels, 1947, Cat. No. 27.

Painted in September 1852.

178 Arab Players and Jesters
Lent by the Musée des Beaux-Arts, Tours

Signed and dated 1848

Canvas, 96 × 30 cm. (37¾ × 11¾ in.)

Coll: State purchase 1848.
Lit: Salon de 1848; *Journal de Delacroix*, Paris, 1926, I, pp. 190, 192; A. Moreau, *Delacroix et ses oeuvres*, Paris, 1873, Cat. 184, 202; A. Robaut, *L'oeuvre complète d'Eugène Delacroix*, Paris, 1885, No. 1044; Moreau-Nélaton, *Delacroix raconté par lui-même*, Paris, 1916, II, p. 76, fig. 275; R. Escholier, *Delacroix, peintre, graveur, écrivain*, Paris, 1926–29, III, pp. 117, 125; P. Vitry, *Le Musée de Tours*, Paris, 1926 (repr.); Ch. Sterling, *Delacroix au Maroc*, Paris, 1933, pl. XXII; Delacroix Exhibition, Paris, 1930, Album, p. 69, No. 123.

A watercolour, executed in 1836 (Collection J. Seligmann and Son), was the first sketch for this picture.

PHILLIPE JEAN DE LOUTHERBOURG (1740-1812)

179 The Rainbow
Lent by R. S. de Quincey, Esq

Signed: P. J. de Loutherbourg on the cart

Canvas, 97 × 129 cm. (38¼ × 50¾ in.)

Exhibited, R.A., 1778 (No. 191).

JEAN BAPTISTE CAMILLE COROT (1796-1875)

180 The Palace of the Popes, Avignon
Lent by the Trustees of the Tate Gallery

Signed: Corot

Canvas, 32 × 72 cm. (13½ × 29½ in.)

Coll: Staats Forbes Sale, 1904; Lane Bequest, 1917.
Lit: Tate Gallery, *Catalogue of Modern Foreign School*, 1934, No. 3237; Thomas Bodkin, *Hugh Lane and His Pictures*, 1932, pl. 18; 100 *Modern Foreign Pictures*, Tate Gallery, 1949.

GEORGES MICHEL (1763-1843)

181 The Mill on the Hillside
Lent by MM. Cailleux, Paris

Canvas, 38 × 55 cm. (15 × 21⅝ in.)

JEAN BAPTISTE CAMILLE COROT (1796-1875)

182 Castel Gandolfo
Lent by the Misses Davies

Signed: Corot

Canvas, 48 × 64·7 cm. (19 × 25½ in.)

Lit: D. Croal Thomson, *Landscapes of Corot*, Studio, n.d., pl. 1, as *Les Danseurs de Castel-Gandolfo.*

A variant of Robaut, Nos. 1067 and 1123.

183 Near Papigno: Castle, Plain and Mountain Range
Lent by a private collector, Paris

Paper, 26 × 39 cm. (10¼ × 15⅜ in.)

Lit: Robaut, IV, p. 174; "Les artistes français en Italie de Poussin à Renoir", Pavillon de Marsan, Paris, 1934, Cat. No. 71, as *Vue de Narni.*

Painted *c.* 1826.

LAZARE BRUANDET (1755-1804)

184 The Pool at Auteuil
Lent by the Musée de Cherbourg

Signed

Canvas, 46 × 56 cm. (18⅛ × 22 in.)

Coll: Henry, Cherbourg.
Lit: Asselineau, *Lazare Bruandet*, Paris, 1855, p. 11; "Le paysage français de Poussin à Corot", Petit Palais, Paris, 1925, Cat. No. 39.

Exhibited in the Salon of 1795, No. 58. The figures are painted by Swebach.

LEON MATHIEU COCHEREAU (1793-1817)

185 Boulevard des Capucines, Paris
Lent by the Musée de Chartres

Canvas, 65 × 81 cm. (25⅝ × 31⅞ in.)

Coll: Mme Souchay, sister of the artist; bought by the museum, 1873.
Lit: C. Marcille, *Notice sur Mathieu Cochereau*, Chartres, 1873, pp. 12, 18; "Le paysage français de Poussin à Corot", Paris, 1925, Cat. No. 49; Jusselin, *Musée Municipal de Chartres*, Cat., 1931, No. 45; Wilhelm, *Les peintres du paysage parisien*, Paris, 1944, pl. 26.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

186 View of the Church of St Paterne, Orleans
Lent by the Musée des Beaux-Arts, Strasbourg

Signed

Canvas, 28 × 40 cm. (11 × 15¾ in.)

Coll: Corot Sale, 1876, No. 87; Delacre Collection Sale 15.12.1941 (lot 41); bought by the museum.
Lit: Robaut, No. 555; G. Bazin, *Corot*, 1942, p. 117, No. 54, pl. 54; "De David à Cézanne", Brussels, 1948, Cat. No. 50.

Variant: Doria Sale, 1899, No. 70.
Painted, according to Robaut, *c.* 1840–45.

FRANÇOIS MARIUS GRANET (1775-1849)

187 View of Tivoli
Lent by the Musée Granet, Aix-en-Provence

Canvas, 28 × 21 cm. (11 × 8¼ in.)

Lit: Catalogue du Musée Granet, No. 63; Ripert, *François-Marius Granet*, Paris, 1937 (repr., p. 61).

JEAN BAPTISTE CAMILLE COROT (1796-1875)

188 View of Villeneuve-les-Avignon
Lent by the Musée des Beaux-Arts, Rheims

Canvas, 38·2 × 56 cm. (15 × 22 in.)

Coll: Bought by Henry Vasnier of Rheims from Galerie Georges Petit, 1884, and bequeathed by him to the museum, 1907.
Lit: Robaut, IV, pp. 292, 294, No. 127; G. Bazin, *Corot*, Paris, 1942, p. 115, No. 45, pl. 45; M. F. Braive, *Avignon*, Paris, 1949, p. 33 (repr.); Corot centenary exhibition, 1895, Paris, Cat. No. 127; *Commemorative Catalogue of Exhibition of French Art*, R.A., 1932, No. 297; "Corot", Kunsthaus, Zürich, 1934, Cat. No. 47; "Cinq siècles d'Art", Exposition Universelle, Brussels, 1935, Cat. No. 927; "Corot", Orangerie, Paris, 1936, Cat. No. 27; "Trésors de Reims", Orangerie, Paris, 1938, Cat. No. 6.

Variant: Mestag Museum, The Hague.
Painted *c.* 1836.

JEAN BAPTISTE NICOLAS RAGUENET (1715-93)

189 The Seine at Ivry

Lent by the Musée Carnavalet, Paris

Signed: Inscribed on the back: *peint par Raguenet en* 1752

Canvas, 47 × 84·5 cm. (18½ × 33¼ in.)

Lit: Catalogue des ouvrages de peinture . . . des Membres de l'académie de St Luc, Paris, May 1752, p. 28, No. 199; *Notice sommaire des documents et objets relatifs à l'histoire de Paris.* (Exhibition at the Musée Carnavalet), Paris, 1888, No. 93; Mlle de Forges, *J. B. Nicolas Raguenet, peintre de vues de Paris* (unpublished thesis presented at l'Ecole du Louvre in 1947).

EUGENE DELACROIX (1798-1863)

190 Death of Hassan

Lent by the Hon Mrs A. E. Pleydell-Bouverie

Signed

Canvas, 33 × 45·5 cm. (13 × 16 in.)

Coll: Baron d'Erlanger.

Lit: A. Robaut, *L'oeuvre complet d'Eugène Delacroix*, Paris, 1885, No. 201; *Burl. Mag.*, July 1949, p. 205, No. 28 (repr.); "Anthology", Tooth & Son, London, June 1949, Cat. No. 9.

Painted in 1827. The subject is taken from Byron's poem *The Giaour*.

FRANÇOIS MARIUS GRANET (1775-1849)

191 Ognissanti

Lent by the Musée Granet, Aix-en-Provence

Canvas, 21 × 27 cm. (8¼ × 10⅝ in.)

Lit: Catalogue du Musée Granet, No. 110.

GALLERY VIII

MILLET, THE BARBIZON PAINTERS AND COURBET

GUSTAVE COURBET (1819-77)

192 Beach at Trouville
Lent by R. A. Peto, Esq

Signed: G. Courbet 65

Canvas, 48 × 61 cm. (18 × 24 in.)

Coll: With Lefevre Gallery, 1937.
Lit: "Impressionist School", Lefevre Gallery, 1923, Cat. No. 5; "A Century of French Painting", McLellan Galleries, May 1927, Cat. No. 10; "Corot to Cézanne", Lefevre Gallery, 1936, Cat. No. 13; "Constable to Cézanne", Wildenstein, 1944, Cat. No. 20; "French Paintings from Mr Peto's Collection", Arts Council, 1947, Cat. No. 6.

JEAN FRANÇOIS MILLET (1814-75)

193 The Sower
Lent by the Misses Davies

Signed

Canvas, 95 × 61 cm. (37½ × 24 in.)

Coll: Moore Sale, Christie's, 6.5.1900 (lot 24).

GUSTAVE COURBET (1819-77)

194 Seascape
Lent by R. A. Peto, Esq

Signed: G. Courbet 65

Canvas, 47 × 61 cm. (18½ × 24 in.)

Coll: With Lefevre Gallery; with Wildenstein, London, 1938.
Lit: "Delacroix to Dufy", Montreal, 1938, Cat. No. 6; "Significant Landmarks in Nineteenth Century French Painting", Bignou, New York, 1939; *Illustrated London News*, 3.6.1939 (repr.).

JEAN FRANÇOIS MILLET (1814-75)

195 The Church at Gréville
Lent by the Musée du Louvre, Paris

Signed

Canvas, 59 × 78 cm. (23¼ × 30¾ in.)

Coll: Millet Sale, 10–11.5.1875 (50); bought by the Musée du Luxembourg; transferred to the Musée du Louvre, 1886.
Lit: Sensier, *La vie et l'oeuvre de Millet*, Paris, 1881, p. 350; Frémine, *Au pays de J. F. Millet*, Paris, n.d., p. 13; Thomson, *The Barbizon School of Painters*, London, 1891, pp. 244–5; Soullié, *Les grands peintres aux ventes*

publiques, II, *Millet*, 1900, p. 40; Lanoë and Brice, *Histoire de l'école française de paysage*, Paris, 1901, pp. 215, 225; W. Genzel, *Millet und Rousseau*, Leipzig, 1902, p. 55, pl. 139; Laurin, *Millet*, Stockholm, 1907, p. 53, No. 27 (repr.); *Les peintres illustres, Millet*, Paris, n.d., pl. IV; Cain and Leprieur, *Millet, L'art de notre temps*, Paris, n.d., p. 105 (repr.); *Millet Mappe*, Munich, 1919–20, pl. 12; Moreau-Nélaton, *Millet raconté par lui-même . . .*, Paris, 1921, III, fig. 270; Marcel, *Millet*, Paris, n.d., p. 104; Gsell, *Millet*, Paris, 1928, pl. 29; Fougerat, *Millet*, Paris, n.d., pl. 14; Huismann, *Hist. de l'art*, Paris, 1938, IV (repr.); René Huyghe, *Millet et Rousseau*, Geneva, 1942 (repr.); *L'impressionnisme, Numéro spécial de L'Amour de L'Art*, Paris, 1949 (repr.).

Painted 1871–74.

NARCISSE VIRGILE DIAZ DE LA PENA (1807-76)

196 Forest

Lent by the Syndics of the Fitzwilliam Museum, Cambridge

Signed: N. Diaz 71

Panel, 41·5 × 54 cm. (16⅜ × 21¼ in.)

Coll: P. Moore Turner; given to the museum, 1936
Lit: "Centenary Memorial Exhibition John Constable", Wildenstein's, 1937, Cat. No. 67.

CHARLES FRANÇOIS DAUBIGNY (1817-78)

197 Barbizon

Lent by the Trustees of the National Gallery of Scotland, Edinburgh

Signed: Daubigny

Panel, 23 × 39 cm. (9¼ × 15⅜ in.)

Coll: Anon. Sale, Christie, 29.4.1911 (lot 35), bt. Scott; bought by the Gallery at a sale at Dowell's, Edinburgh, 2.3.1912.
Lit: Catalogue of the National Gallery of Scotland, 1946, No. 1076.

JEAN FRANÇOIS MILLET (1814-75)

198 The Cowgirl

Lent by the Musée de l'Ain, Bourg-en-Bresse

Signed

Canvas, 73 × 93 cm. (28¾ × 36⅝ in.)

Commissioned by the State, 1852; delivered by the artist, 1859; Salon of 1859; placed in the Musée de Bourg-en-Bresse, 1859.

Lit: P. Mantz, "Salon de 1859", *Gaz. des Beaux-Arts*, June 15th, 1859, Paris; A. Sensier, *La vie et l'oeuvre de Millet*, Paris, 1881, pp. 186 ff; Moreau-Nélaton, *Millet raconté par lui-même . . .*, Paris, 1921, II, p. 64, fig. 142; H. Marcel, *J. F. Millet*, Paris, n.d., p. 44; A. Germain, *Le Musée de Bourg-en-Bresse, Memoranda*, Paris, n.d., p. 31 (repr.); Fougerat, *Millet*, Paris, n.d., pl. 7.

PAUL HUET (1803-69)

199 The Château of Pierrefonds in Ruins

Lent by the Musée de Compiègne

Signed and dated 1868

Canvas, 107 × 160 cm. (41¾ × 62⅞ in.)

Coll: Bought by the Ministère de la Maison de L'Empereur et des Beaux-

Arts, 1868; taken by the Empress Eugénie to Farnborough Hill after 1870; bought by the French Government at the sale of the Empress's collection, 1927.
Lit: P. Burty, *Paul Huet*, Paris, 1869, p. 104; *P. Huet d'après ses notes, sa correspondance, ses contemporains. Documents recueillis par son fils René-Paul Huet*, Paris, 1911, pp. 463, 524.

Exhibited in the Salon, 1868 (No. 1279). The artist painted a number of views of the ruins of Pierrefonds. Two painted sketches are known (1834 and 1867), and several watercolours and wash-drawings. He also painted a large view of the castle after its restoration, exhibited at the 1866 Salon, and also acquired by the Empress.

THEODORE ROUSSEAU (1812-67)

200 The Forest of Clairbois

Lent by the Trustees of the Glasgow Art Gallery

Signed: Th. Rousseau

Canvas, 65 × 102 cm. (25½ × 40 in.)

Coll: Given by James Donald
Lit: Catalogue of Glasgow Art Gallery, 1935, No. 1124; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 502.

JEAN FRANÇOIS MILLET (1814-75)

201 The Gleaners

Lent by the Musée du Louvre, Paris

Signed

Canvas, 84 × 111 cm. (33 × 43¾ in.)

Coll: Salon of 1857; Binder; Bischoffsheim; Pommery; given by Mme Veuve Pommery, 1890.
Lit: A. Sensier, *La vie et l'oeuvre de Millet*, Paris, 1881, pp. 179, 373 (repr.); Mollet, *Millet, Rousseau, Diaz*, London, 1890, p. 11 (repr.); Thomson, *The Barbizon School of Painters*, London, 1891, pp. 226, 229, 250–52 (repr.); R. Milès, *Le paysan dans l'oeuvre de Millet*, Paris, 1895, p. 5; Julia Cartwright, *Millet*, New York, 1896, pp. 175, 176 (repr.); W. Genzel, *Millet und Rousseau*, Leipzig, 1902, p. 21, pl. 13; Staley, *Millet*, London, 1903, pl. 20; Thomson, *J. F. Millet and the Barbizon School*, London, 1903, p. 78; Laurin, *Millet*, Stockholm, 1907, p. 29, pl. 11; Muther, *Millet*, Berlin, n.d., p. 30; Knight, *Six Lectures on some Nineteenth Century Artists*, Chicago, 1909, p. 14 (repr.); *id.*, *Some Nineteenth Century Artists*, Edinburgh, 1910, p. 14 (repr.); *Les peintres illustres, Millet*, Paris, n.d., pl. III; J. Cartwright, *Millet*, New York, 1910, pp. 142, 175, 176 (repr.); Hourticq, *France, Ars Una*, n.d., p. 404, fig. 831; Cain and Leprieur, *Millet, L'art de notre temps*, Paris, n.d., p. 85 (repr.); *Millet Mappe*, Munich, 1919, p. 20, No. 4; Moreau-Nélaton, *Millet raconté par lui-même*, Paris, 1921, II, fig. 136; Marcel, *J. F. Millet*, Paris, n.d., p. 9 (repr.); A. Michel, *Histoire de L'Art*, 1926, VIII (2), p. 554, fig. 345; Dorbec, *L'art du paysage en France*, Paris, 1925, p. 176; Gsell, *Millet*, Paris, n.d., p. 299; *id.*, 1928, pl. 20; Fougerat, *Millet*, Paris, n.d., pl. VI; Waldmann, *Kunst des Realismus und des Impressionnismus*, Berlin, 1927–28, pl. 415; L. Réau, *Histoire de l'art*, Paris, 1936, III, p. 348, fig. 250; Huisman, *Histoire de l'art*, IV, Paris, 1938; E. Faure, *Histoire de l'art*, Paris, 1941, IV, p. 181.

Connected with this picture, painted in 1857, is a drawing (Musée de Boulogne-sur-Mer), a small replica, studies of details, and an etching of it by Millet.

THEODORE ROUSSEAU (1812-67)

202 Landscape in Auvergne
Lent by P. M. Turner, Esq

Canvas, 28 × 44·5 cm. (11 × 17½ in.)

Coll: Rouart Sale, 1912.
Lit: "Centenary Memorial Exhibition John Constable", Wildenstein, 1937, Cat. No. 66.

203 Setting Sun
Lent by the Musée de Pontoise et du Vexin

Canvas, 37·7 × 45·6 cm. (14⅞ × 18 in.)

Coll: Given by Théogène Violaine.
Lit: "De David à Cézanne", Brussels, 1947, Cat. No. 61.

204 The Oak Trees
Lent by the Musée du Louvre, Paris

Signed

Canvas, 64 × 99 cm. (25⅛ × 39 in.)

Coll: Probably the picture bought by the Duc de Morny; Praet; Thomy-Thiery Gift, 1902.
Lit: Morbec, *Th. Rousseau*, Paris, 1920, pl. 77; *id.*, *L'art du paysage en France*, Paris, 1925, pl. 22; Focillon, *La peinture au XIXe siècle*, I, Paris, 1927, p. 343; F. Faure, *Histoire de l'art*, Paris, 1941, IV, p. 181; Huyghe, *Millet-Rousseau*, Geneva, 1942 (repr.); Léger, *La Barbizonnière*, Paris, 1946, p. 125; "De David à Cézanne", Brussels, 1947–48, Cat. No. 60, pl. 33.

JEAN FRANÇOIS MILLET (1814-75)

205 The Hamlet of Cousin at Gréville
Lent by the Musée des Beaux-Arts, Rheims

Signed

Canvas, 71 × 91 cm. (28 × 35⅞ in.)

Coll: H. Vasnier Bequest, 1907.
Lit: Sensier, *La Vie et l'Oeuvre de Millet*, Paris, 1881, p. 161; Julia Cartwright, *Millet*, New York, 1896, p. 141; *id.*, 1910, p. 141; Moreau-Nélaton, *Millet raconté par lui-même*, Paris, 1921, II, p. 13, fig. 106; *Commemorative Catalogue of the Exhibition of French Art, R.A.*, 1932, No. 444; Chefs d'oeuvre de l'art français, Paris, 1937, Cat. No. 366, album, No. 78.

Begun during a stay at Gréville in 1855, and finished during another in 1874.

206 Farm at Gréville
Lent by a private collector, Paris

Signed: J. F. Millet

Canvas, 65 × 90 cm. (25½ × 35½ in.)

JEAN FRANÇOIS MILLET (1814-75)

207 The Storm

Lent by the Misses Davies

Signed

Canvas, 91·5 × 122 cm. (36 × 48 in.)

Coll: Millet Sale, 1875 (45); Rouart; sold December 1912 (238); with Georges Bernheim; Ernest Ruffer Sale, Christie, 9.5.1924 (lot 41); with Eyre; Hugh Blaker.
Lit: Soullié, *Les grands peintres aux ventes publiques, Millet*, Paris, 1900, p. 55: Moreau-Nélaton, *Millet raconté par lui-même . . .*, Paris, 1921, III, fig. 280; "Chefs d'oeuvre de l'art français", Paris, 1937, Cat. No. 368.

Painted *c*. 1873.

GUSTAVE COURBET (1819-77)

208 Deer drinking

Lent by the Musée des Beaux-Arts, Marseilles

Signed and dated [18]61

Canvas, 220 × 275 cm. (86¾ × 108⅜ in.)

Coll: Bought from the artist by the city of Marseilles, 1865
Lit: Salon, 1861, Cat. No. 718; Riat, *Gustave Courbet, peintre*, Paris, 1906, p. 183; Th. Duret, *Courbet*, Paris, 1918, p. 145; Dorbec, *L'art du paysage en France au XIXe siècle*, Paris, 1925, p. 182; Léger, *Courbet*, Paris, 1929, p. 75 (repr.); J. A. Gibert, *Le Musée des Beaux-Arts à Marseille, Memoranda*, Paris, 1932, p. 40 (repr.); Léger, *Courbet et son temps*, Paris, 1948, p. 79; "G. Courbet", Petit Palais, Paris, 1929, Cat. No. 76.

209 The Old Bridge

Lent by the Musée National des Beaux-Arts, Algiers

Signed

Canvas, 60 × 73 cm. (23⅝ × 28¾ in.)

Coll: Georges Petit; acquired by the museum, 1929.
Lit: Léger, *Courbet*, Paris, 1929, p. 95; J. Alazard, *Le Musée d'Alger*, Paris, 1930, p. 26 (repr.); *id.*, *Catalogue des peintures . . . du Musée d'Alger*, Paris, 1936, p. 54, No. 980, pl. XVIII; "Courbet", Petit Palais, Paris, 1929, Cat. No. 88.

210 The Wave

Lent by a private collector, Paris

Signed: G. Courbet in vinculis faciebat 1871

Canvas, 73·5 × 87 cm. (29 × 34¼ in.)

Lit: Riat, *Courbet, peintre*, Paris, 1906, p. 330; "Art Français", San Francisco, 1925, catalogue; "Courbet", Petit Palais, Paris, 1929, catalogue; "De David à Cézanne", Brussels, 1947, Cat. No. 76, pl. 43.

CONSTANT TROYON (1810-65)

211 Pasture near Honfleur

Lent by the Musée du Dr Jean Faure, Aix-les-Bains

Signed and dated 1855

Canvas, 28 × 42 cm. (11 × 16½ in.)

Coll: Laurent Richard; Dubarle, sold 25.2.1892; Dr Dieulafoy.
Lit: Hustin, *Constant Troyon*, Paris, n.d., pp. 78, 81; Soullié, *Les grands peintres aux ventes publiques, Constant Troyon*, Paris, 1900, p. 31.

THEODORE ROUSSEAU (1812-67)

212 The Watering-place
Lent by the Musée des Beaux-Arts, Rheims
Signed
Canvas, 43 × 62 cm. (17 × 24½ in.)
Coll: Lundy Bequest, 1886.
Lit: "Trésors de Reims", Orangerie, Paris, 1938, Cat. No. 57, pl. IX.

213 Valley of St Vincent
Lent by the Trustees of the Tate Gallery
Signed with monogram: TH.R., dated 1830 *on the back*
Canvas, 18 × 32 cm. (7⅛ × 12¾ in.)
Coll: In Sensier Sale, 1877 (lot 30); Degas Sale, Galerie Petit, 26–27.3.1918 (lot 89); bought by the Tate Gallery.
Lit: Tate Gallery, *Catalogue of Modern Foreign School*, 1934, No. 3296.

GUSTAVE COURBET (1819-77)

214 Rocks at Freyr
Lent by the Musée de Lille
Signed
Canvas, 58·5 × 82 cm. (23¼ × 32¼ in.)
Coll: Durand-Ruel, No. 6519; acquired by the museum, 1908.
Lit: M. L. Leblanc, *Le Musée de Lille*, Paris, 1932, p. 55 (repr.).
Painted *c.* 1851.

CHARLES FRANÇOIS DAUBIGNY (1817-78)

215 La Frette
Lent by the Trustees of the National Gallery of Scotland, Edinburgh
Signed: Daubigny, 1869
Panel, 38 × 66 cm. (14⅞ × 26⅛ in.)
Coll: With Tooth; Hugh A. Laird Bequest, 1911.
Lit: Catalogue of the National Gallery of Scotland, 1946, No. 1035.

GUSTAVE COURBET (1819-77)

216 Deer in a Glade
Lent by M. Alfred Daber, Paris
Signed
Canvas, 65 × 81 cm. (25⅝ × 31⅞ in.)
Lit: "Courbet", Galerie Daber, Paris, 1949, Cat. No. 13, fig. 13.
Painted *c.* 1864.

GEORGES MICHEL (1763-1843)

217 Landscape
Lent by R. S. de Quincey, Esq
Panel, 58·4 × 66·7 cm. (23 × 26¼ in.)

CHARLES FRANÇOIS DAUBIGNY (1817-78)

218 **River Scene with Wooded Bank**
Lent by the Trustees of the Glasgow Art Gallery
Panel, 40 × 67·5 cm. (15¾ × 26½ in.)
Coll: The Daubigny Sale; W. J. Crystal Trust.

GABRIEL ALEXANDRE DECAMPS (1803-60)

219 **Landscape: Saul**
Lent by the Museé du Louvre, Paris
Canvas, 47 × 82 cm. (18½ × 33 in.); R.F. 77.
Lit: P. du Colombier, *Décamps*, Paris, 1928, pl. 36; "Delacroix et le paysage romantique", Atelier Delacroix, Paris, 1949, Cat. No. 27.

GEORGES MICHEL (1763-1843)

220 **The Storm**
Lent by the Musée des Beaux-Arts, Strasbourg
Canvas, 48 × 63 cm. (18⅞ × 24⅞ in.)
Coll: Ernest May Gift, 1920.
Lit: "Le paysage français de Poussin à Corot", Paris, 1925, Cat. No. 206.

GUSTAVE COURBET (1819-77)

221 **A River in a Mountain Defile**
Lent by Mr and Mrs Alexander Maitland
Signed: G. Courbet
Canvas, 81 × 63·5 cm. (31⅞ × 25 in.)
Coll: Bought from the Goupil Gallery, 1914.

THEODORE ROUSSEAU (1812-67)

222 **Moonlight**
Lent by the Trustees of the Tate Gallery
Canvas, 50 × 64 cm. (20 × 25¼ in.)
Coll: Alexandre Dumas Sale, 1882; Alexis Rouart; Staats Forbes; Lane Bequest, 1917.
Lit: Tate Gallery, *Catalogue of Modern Foreign School*, 1934, No. 3269; Thomas Bodkin, *Hugh Lane and His Pictures*, 1932, pl. 48.

GALLERY IX

EARLY IMPRESSIONISM

CAMILLE PISSARRO (1830-1903)

223 The Marne at Chennevières
Lent by the Trustees of the National Gallery of Scotland, Edinburgh

Canvas, 94·6 × 143 cm. (37¼ × 56¾ in.)

Coll: Ambroise Vollard; with Reid and Lefevre; Dr T. J. Honeyman, Glasgow; bought 1947.
Lit: J. Rewald, *The History of Impressionism*, 1946, p. 96 (repr.); Pissarro and Venturi, No. 46; Pissarro Centenary Exhibition, Paris, 1930, catalogue.

Painted 1864–65. One of the rare paintings which survived the destruction of Pissarro's studio in the Franco-Prussian War.

FREDERIC BAZILLE (1841-70)

224 The Forest of Fontainebleau
Lent by M. Meynier de Salinelles-Bazille, Montpellier

Signed and dated: 1865

Canvas, 81 × 100 cm. (31⅞ × 39 in.)

Coll: Remained in the painter's family; Marc Bazille; then to Mme Meynier de Salinelles, his daughter.
Lit: Gaston Poulain, *Bazille et ses amis*, Paris, 1932, pp. 53, 212, Cat. No. 10; Chanoine Gabriel Sarraute, *Catalogue de l'oeuvre de F. Bazille*, unpublished thesis, Ecole du Louvre, 1948, pp. 26, 27, 28, Cat. No. 13, p. 28, as *Paysage à Chailly*; Salon d'Automne, 1910, Cat. No. 4 (where confused with *Lisière de Forêt à Fontainebleau* in the Louvre); Exposition Internationale de Montpellier, 1927, Bazille retrospective exhibition, Cat. No. 5; Bazille centenary exhibition, Musée Fabre, Montpellier, 1941, Cat. No. 14.

Information by courtesy of Chanoine Gabriel Sarraute, Carcassonne.

EDOUARD MANET (1832-83)

225 The Garden at Bellevue
Lent by a private collector, Paris

Signed

Canvas, 54 × 65 cm. (25⅞ × 31⅜ in.)

Coll: M. and Mme Eugène Manet (Berthe Morisot).
Lit: Meier-Graefe, *Manet*, Munich, 1912, pl. 168; Moreau-Nélaton, *Manet raconté par lui-même . . .*, Paris, 1926, II, fig. 283; *id.*, *Cat. sommaire manuscrit de l'oeuvre de Manet*, Bibliothèque Nationale, unpublished, No. 285; Tabarant, *Manet, Histoire catalographique*, Paris, 1931, No. 330, p. 378; *id.*, *Manet*, Paris, 1947, p. 386, fig. 353; Jamot-Wildenstein, *Manet*, Paris, 1932, No. 394, fig. 276; "Manet", Orangerie, Paris, 1932, Cat. No. 73.

Painted in 1880.

BERTHE MORISOT (1841-95)

226 View in a Wood
Lent by a private collector, Paris

Signed

Canvas, 46 × 55 cm. (18⅛ × 21⅝ in.)

Lit: "Berthe Morisot", Orangerie, Paris, 1941, Cat. No. 4.

Painted in 1865.

227 Children in an English Landscape
Lent by a private collector, Paris

Signed

Canvas, 41 × 51 cm. (16⅛ × 20⅛ in.)

Lit: Monique Angoulment, *Berthe Morisot*, Paris, n.d., Cat. 69; Louis Rouart, *Berthe Morisot*, Paris, 1941, pl. 18; Denis Rouart, *Berthe Morisot*, Paris, 1948, pl. 22.

Painted in 1875.

CLAUDE MONET (1840-1926)

228 View of the Pont Neuf
Lent by a private collector, London

Signed: Cl. M.

Canvas, 53·5 × 71 cm. (21 × 28 in.)

Coll: Tetzen-Lund, Copenhagen, 1917; with Galerie Barbazanges, 1922; with Bignou; with Reid and Lefevre, 1923; Sir Michael Sadler.
Lit: "Impressionist Painters", Lefevre Gallery, 1923, Cat. (repr.); J. Rewald, *History of Impressionism*, New York, 1946, p. 234 (repr.).

Probably painted *c.* 1872.

229 Westminster
Lent by Col the Hon J. J. Astor

Signed: Claude Monet 71

Canvas, 48 × 73 cm. (18½ × 28½ in.)

Lit: "Nineteenth Century French Paintings", National Gallery, 1941, Cat. No. 74; J. Rewald, *History of Impressionism*, 1946 (repr., p. 215); R. Pallucchini, *Gli Impressionisti alla XXIV Biennale di Venezia*, 1948, p. 13, No. 2.

ALFRED SISLEY (1839-99)

230 Snow at Louveciennes
Lent by A. Morhange, Esq

Signed: Sisley 73

Canvas, 51 × 66 cm. (20 × 26 in.)

Coll: Jules Strauss Sale, 1902; Hoentschel Collection.
Lit: "Le Peinture française de Manet à nos jours", Warsaw, 1937, Cat. No. 37.

CLAUDE MONET (1840-1926)

231 Landscape
Lent by Viscountess Esher
Signed: Claude Monet
Canvas, 79 × 58 cm. (31 × 23 in.)
Coll: With Bernheim Jeune; bought from the Independent Gallery.

232 The Break-up of the Ice ('La Débâcle')
Lent by J. C. W. Sawbridge-Erle-Drax
Signed: Claude Monet 80
Canvas, 48 × 71 cm. (32 × 18 in.)
Coll: The artist; bought from Reid & Lefevre, London, 1933.
Lit: "Cent ans de peinture française", Galeries Georges Petit, 1930, Cat. No. 19; "Constable to Cézanne", Wildenstein, London, 1944, Cat. No. 32; "Anthology", Messrs Tooth, 1949, Cat. No. 10.

Monet painted a series of compositions of this subject, including versions in the following collections: The Gulbenkian Collection (at present on loan at the National Gallery), Boston Museum, Oskar Reinhart (Winterthur).

ALFRED SISLEY (1839-99)

233 Molesey Weir, near Hampton Court
Lent by Mrs Oliver Parker
Signed: Sisley 74
Canvas, 51 × 69 cm. (20 × 27 in.)
Coll: C. Kleinwort, London; with Messrs Tooth.
Lit: "Nineteenth Century French Painting", National Gallery, 1941, Cat. No. 53; R. Pallucchini, *Gli Impressionisti alla XXIV Biennale di Venezia*, 1948, p. 19, No. 14, pl. 14.

EDGAR DEGAS (1834-1917)

234 Jockeys in the Rain
Lent by the Glasgow Corporation (Burrell Collection)
Signed: Degas
Pastel on cardboard, 47 × 63·5 cm. (18½ × 25 in.)
Coll: "Charles B . . .", Paris; with Bignou, Paris; with Lefevre; L. Gow, sold Christie's, 26.5.1937 (lot 23); with Lefevre.
Lit: "Degas", Lefevre Galleries, Glasgow and London, 1928, Cat. No. 15; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 356; "Corot to Cézanne", Lefevre Gallery, 1936, Cat. No. 16; P. A. Lemoyne, *Degas et son oeuvre*, Paris, 1946–48.

CAMILLE PISSARRO (1830-1903)

235 Snow Scene, Lower Norwood
Lent by Lord Radcliffe
Signed: C. Pissarro 1870
Canvas, 40·5 × 51·5 cm. (13½ × 18 in.)
Coll: With Rosenberg, Paris; with the Lefevre Gallery.
Lit: Pissarro and Venturi, No. 105; R. Pallucchini, *Gli Impressionisti alla XXIV Biennale di Venezia*, 1948, p. 21, No. 17, pl. 17.

BERTHE MORISOT (1841-95)

236 The Thames Estuary at Ramsgate
Lent by a private collector, Paris

Canvas, 38 × 46 cm. (15 × 18⅛ in.)

Lit: A. Fourreau, *Berthe Morisot*, Paris, 1925, p. 43, fig. XI; Monique Angoulment, *Berthe Morisot*, Paris, n.d., fig. IV, p. 53, Cat. No. 70; Louis Rouart, *Berthe Morisot*, Paris, 1941, fig. 13; Denis Rouart, *Berthe Morisot*, Paris, 1948, pl. 20.

Painted in 1875.

CLAUDE MONET (1840-1926)

237 Snow Scene at Argenteuil
Lent by a private collector, Paris

Signed and dated (18)75

Canvas, 55 × 65 cm. (21 × 25⅞ in.)

Lit: "De David à Cézanne", Brussels, 1947–48, Cat. No. 114, pl. 60; R. Pallucchini, *Gli Impressionisti alla XXIV Biennale di Venezia*, Venice, 1948, No. 16.

CAMILLE PISSARRO (1830-1903)

238 The Road by the Railway
Lent by a private collector, Paris

Signed and dated: C. Pissarro, 1873

Canvas, 53 × 81 cm. (20⅞ × 31⅞ in.)

Coll: Durand-Ruel; Rosenberg; Matsukata Collection.
Lit: Pissarro and Venturi, No. 205; "De David à Cézanne", Brussels, 1947–48, Cat. No. 105; R. Pallucchini, *Gli Impressionisti alla XXIV Biennale di Venezia*, Venice, 1948, Cat. No. 19.

239 The Village of Eragny
Lent by the Musée du Dr Jean Faure, Aix-les-Bains

Signed and dated (18)99

Canvas, 24 × 37 cm. (9⅜ × 14½ in.)
This picture is unpublished. It does not appear in the Pissarro-Venturi catalogue raisonné.

ALFRED SISLEY (1839-99)

240 The Seine at Marly
Lent by the Musée des Beaux-Arts, Lyons

Signed: Sisley 76

Canvas, 60 × 74 cm. (23⅝ × 28¾ in.)

Coll: Zyganalas, Paris, 1903; bought by the Museum, 1903.
Lit: Dissard, *Cat. du Musée de Lyon, peintures*, Paris, 1912, p. 58, pl. 153; Focillon, *Le Musée de Lyon*, Paris, 1936, p. 55 (repr.); Mauclair, *Le Musée de Lyon*; R. Pallucchini, *Gli Impressionnisti alla XXIV Biennale di Venezia*, Venice, 1948, No. 15.

CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

CLAUDE MONET (1840-1926)

241 Road at La Roche-Guyon
Lent by a private collector, Paris

Signed and dated 1880

Canvas, 59·5 × 72·5 cm. (23⅜ × 28½ in.)

Lit: "Les origines de l'art moderne", Strasbourg, Besançon, Nancy, 1947, catalogue; "L'Impressionnisme", Vienna, 1948, Cat. No. 18.

EDOUARD MANET (1832-83)

242 The Beach at Boulogne-sur-mer
Lent by the Hon Mrs A. E. Pleydell-Bouverie

Signed: manet

Canvas, 32 × 65·5 cm. (12¾ × 25¾ in.)

Coll: Sold by Manet to Durand-Ruel, 1872; J. B. Faure; Salzburg; O. Nielsen, Oslo; Jean Laroche; Alphonse Morhange.
Lit: Théodore Duret, *Manet and the French Impressionists*, 1912, p. 230, No. 117; *id.*, *Edouard Manet*, 1919, p. 251, No. 117; Tabarant, *Manet*, 1947, p. 166, pl. 151; Maurice Bex, *Manet*, 1948, pl. 53.

CLAUDE MONET (1840-1926)

243 The Avenue
Lent by a private collector, Paris

Signed

Canvas, 82 × 46 cm. (32¼ × 18⅛ in.)

Coll: Durand-Ruel Collection.
Lit: "Les origines de l'art moderne", Strasbourg, Besançon, Nancy, 1947, catalogue; *Bulletin des Musées de France*, January 1948, p. 11 (repr.).

Painted *c.* 1865–68.

CHARLES FRANÇOIS DAUBIGNY (1817-78)

244 Cape Gris Nez
Lent by the Corporation of Berwick-on-Tweed

Signed

Canvas, 33 × 53·5 cm. (13 × 21 in.)

Coll: Given by Sir William Burrell, 1948.

CLAUDE MONET (1840-1926)

245 Cliffs at Varangeville
Lent by MM. Durand-Ruel

Signed and dated 82

Canvas, 61 × 100 cm. (24 × 39 in.)

Lit: Grafton Galleries, London, 1905, catalogue; "Monet", Durand-Ruel, Paris, 1928; "Manet à Van Gogh", Durand-Ruel, Paris, 1932, Cat. No. 25; "Monet", 1865–1883, Durand-Ruel, Paris, 1935.

CLAUDE MONET (1840-1926)

246 The Rock

Lent by H.M. the Queen

Signed: Claude Monet 89

Canvas, 72 × 91 cm. (28⅜ × 35¾ in.)

Coll: Given by the artist to Clémenceau; bought from Wildenstein, London 1945.
Lit: G. Geffroy, *Claude Monet*, 1922 (repr., opp. p. 232).

Painted when Monet was staying with Maurice Rollinat in the Creuse (cf. Geffroy, *op. cit.*, pp. 286 ff).

EDOUARD MANET (1832-83)

247 The Seine at Argenteuil

Lent by Lady Aberconway

Signed: Manet '74

Canvas, 62 × 103 cm. (24½ × 39½ in.)

Coll: Ernest May, Paris; Auguste Pellerin, Paris; with Durand-Ruel, Paris; Theodor Behrens, Hamburg; with Galerie Barbazanges, Paris; with Knoedler, London; Samuel Courtauld, August 1923.
Lit: Duret, *Edouard Manet*, Paris, 1902, p. 235, No. 172; Meier-Graefe, *Manet*, 1912, p. 235, pl. 136; Moreau-Nélaton, *Manet*, 1926, II, pp. 24, 113, 117, fig. 196; Tabarant, *Manet*, 1931, No. 216; 1947, No. 227, pp. 247, 512; Jamot-Wildenstein, *Manet*, 1932, No. 242, fig. 356; J. Rothenstein and R. H. Wilenski, *Manet*, London, 1945, pl. 5; M. Bex, *Manet*, Paris, 1948, pl. 77; J. Rewald, *History of Impressionism*, 1946, p. 275; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 430, pl. 119; *Die Kunst für Alle*, October 1900, p. 51 (repr.); *Bulletin de la Vie Artistique*, September 1921, p. 461 (repr.); *Apollo*, August 1925 (repr.); *Kunst und Künstler*, VIII, 1926, p. 387 (repr.).

A view across the Seine from the river bank at Gennevilliers looking towards Argenteuil, painted in August 1874. In the summer of 1874, Manet spent some weeks painting at Gennevilliers. A similar view, but without the figures, is the subject of another picture 'Bateaux à Argenteuil' (Jamot-Wildenstein, No. 244); the 'Bateau de bains' was also the subject of two small sketches (*cf* Tabarant, 1931, No. 218).

248 The Road-Menders of the Rue de Berne

Lent by Mrs R. A. Butler

Signed: Manet

Canvas, 64 × 80 cm. (25 × 31½ in.)

Coll: Sold by the artist to M. Portalis, 1879; Choquet Sale, 1899; with Alexander Rosenberg, Paris; with Paul Cassirer, Berlin; G. Hoentschel, Paris; with Bignou, Paris; with Reid and Lefevre, London; Samuel Courtauld, December 1924.
Lit: Duret, *Manet*, 1902, No. 243; Meier-Graefe, *Manet*, 1912, p. 261 (repr.); H. von Tschudi, *Manet*, Berlin, 1920, p. 60 (repr.); E. Waldman, *Manet*, Berlin, 1923, p. 66 (repr.); Moreau-Nélaton, *Manet*, 1926, II, pp. 46, 57, and fig. 228; Tabarant, *Manet*, 1931, No. 277; *id.*, 1947, No. 290, pp. 323–4; Jamot-Wildenstein, *Manet*, 1932, No. 291, and fig. 325; P. Colin, *Manet*, Paris, 1937, p. 125 (repr.); R. Rey, *Manet*, Paris, 1938, p. 127 (repr.); H. Graber, *Manet*, Basle, 1941 (repr. facing p. 212); J. Rothenstein and R. H.

Wilenski, *Manet*, London, 1945, pl. 7; W. Uhde, *The Impressionists*, London, 1937, pl. 32; *L'Amour de l'Art*, 1929, p. 50 (repr.); *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 433.

A view down the rue de Berne (then rue Mosnier) from the window of Manet's studio, 4 rue de St Petersbourg, painted in June 1878, just before he moved to a new studio at 77 rue d'Amsterdam. Four other views of this street are known (Tabarant, 1931, Nos. 278–81), including 'La Rue de Berne pavoisée' (Goldschmidt Collection, New York).

CAMILLE PISSARRO (1830-1903)

249 A June Morning at Pontoise

Lent by J. C. W. Sawbridge-Erle-Drax, Esq

Signed: C. Pissarro 1873

Canvas, 56 × 91·5 cm. (22 × 36 in.)

Coll: Drake del Castillo Collection; with Durand-Ruel; bought from Messrs Tooth, 1935.
Lit: Pissarro and Venturi, No. 224.

ALFRED SISLEY (1839-99)

250 Landscape with Houses

Lent by the Musée des Beaux-Arts, Strasbourg

Signed: Sisley 73

Canvas, 46 × 61 cm. (18⅛ × 24 in.)

Lit: "De David à Cézanne", Brussels, 1947, Cat. No. 123, pl. 64; R. Pallucchini, *Gli Impressionnisti alla XXIV Biennale di Venezia*, Venice, 1948, Cat. No. 13 (repr.).

FREDERIC BAZILLE (1841-70)

251 The Ramparts at Aigues-Mortes

Lent by M. Meynier de Salinelles-Bazille, Montpellier

Signed

Canvas, 60 × 100 cm. (23⅝ × 39 in.)

Coll: Remained in the painter's family; Marc Bazille; then to Mme Meynier de Salinelles, his daughter.
Lit: Gaston Poulain, *Bazille et ses amis*, Paris, 1932, pp. 86–88, 214, Cat. No. 14; Chanoine Gabriel Sarraute, *Catalogue de l'oeuvre de F. Bazille*, unpublished thesis, Ecole du Louvre, 1948, p. 50, No. 22 (see also Nos. 21 and 23); Salon d'Automne, 1910, Cat. No. 12; Bazille centenary exhibition, Musée Fabre, Montpellier, 1941, Cat. No. 21.

Information by courtesy of Chanoine Gabriel Sarraute, Carcassonne. Painted at Aigues-Mortes, June 1861.

BERTHE MORISOT (1841-95)

252 The Garden at Bougival

Lent by a private collector, Paris

Canvas, 73 × 92 cm. (28¾ × 36¼ in.)

Lit: "Berthe Morisot", Orangerie, Paris, 1941, Cat. No. 55.

Painted in 1884 and shown in the last Impressionist Exhibition, 1886.

ALFRED SISLEY (1839-99)

253 View of Montmartre from the Batignolles
Lent by the Musée de Grenoble

Signed and dated 1869

Canvas, 70 × 117 cm. (27½ × 106⅛ in.)

Coll: Rousselin Gift, 1901.
Lit: Général de Beylie, *Le Musée de Grenoble*, Paris, 1909, p. 107 (repr.); *Cat. du Musée de Grenoble*, 1911, No. 429; Focillon, *La peinture au XIXe et XXe siècles*, II, 1928, p. 217 (repr.); G. Besson, *Sisley*, Paris, n.d., pl. 13.

2

GALLERY X

LATE IMPRESSIONISM

CLAUDE MONET (1840-1926)

254 The Grand Canal, Venice
Lent by the Misses Davies
Signed: Claude Monet, 1908
Canvas, 73·5 × 91·5 cm. (29 × 36 in.)

HENRI EDMOND DELACROIX, called CROSS (1856-1910)

255 The Golden Isles
Lent by the Musée National d'Art Moderne, Paris
Canvas, 60 × 55 cm. (23⅝ × 21½ in.)
Coll: Félix Fénéon Sale, 30.4.1947.
Lit: B. Dorival, *Un an d'activité au Musée d'Art Moderne, II, Les achats des Musées Nationaux*, December 1948, p. 294.

ALFRED SISLEY (1839-99)

256 The Route de la Princesse in Winter
Lent by a private collector, Paris
Signed and dated 1875
Canvas, 61 × 50 cm. (24 × 19¾ in.)
Lit: Duret, *Histoire des peintres impressionnistes*, Paris, 1939, p. 80 (repr.).

CLAUDE MONET (1840-1926)

257 Charing Cross Bridge, London
Lent by a private collector, Paris
Signed. On the back is a label reading: *Londres* 1902
Canvas, 65 × 99 cm. (25½ × 39 in.)
Lit: "Claude Monet, vues de la Tamise à Londres", Paris, Galerie Durand-Ruel, 1904, Cat. No. 1; "Les origines de l'art moderne", Strasbourg, Besançon, Nancy, 1947, catalogue.

258 Charing Cross Bridge
Lent by the Misses Davies
Signed: Claude Monet, 1902
Canvas, 66 × 81 cm. (26 × 32 in.)

259 Palazzo Dario, Venice
Lent by the Misses Davies
Signed: Claude Monet, 1908
Canvas, 73·5 × 91·5 cm. (29 × 36 in.)

CLAUDE MONET (1840-1926)

260 Water-lilies (Nymphéas)
Lent by a private collector, Paris
Signed and dated 1916
Canvas, 200 × 200 cm. (78½ × 78½ in.)
Lit: "De David à Cézanne", Brussels, 1948, Cat. No. 115, pl. 6.

ALFRED SISLEY (1839-99)

261 Haystack beside the Loing
Lent by the Musée de Douai
Signed and dated 91
Canvas, 65 × 92 cm. (25½ × 36¼ in.)
Coll: Schoeller Collection; acquired in 1932.
Lit: "La peinture française au XIXe siècle", Belgrade, 1939, catalogue.

CLAUDE MONET (1840-1926)

262 San Giorgio Maggiore, Venice
Lent by the Misses Davies
Signed: Claude Monet, 1908
Canvas, 61 × 81 cm. (24 × 32 in.)

ALFRED SISLEY (1839-99)

263 The Church at Moret
Lent by the Trustees of the City Museum and Art Gallery, Birmingham
Signed: Sisley 94
Canvas, 73 × 60 cm. (28¾ × 25⅝ in.)
Coll: Mme Jos. Hessel, Paris; E. Bignou, Paris; with Lefevre Gallery; Capt S. W. Sykes.
Lit: "Exposition des Impressionistes", Durand-Ruel, Paris, 1901; "Monet, Pissarro et Sisley", Galerie Barbazanges, Paris, 1920; "Sisley", Jos. Hessell, Paris, 1924; "French Impressionist Painting", Lefevre Gallery, 1926, catalogue.

LUCIEN PISSARRO (1863-1944)

264 The Road to Thierceville
Lent by Mrs Lucien Pissarro
Signed: Lucien Pissarro 1893
Canvas, 60 × 74 cm. (23½ × 29 in.)

PIERRE AUGUSTE RENOIR (1841-1919)

265 The Châlet of Blanche Pierson, at Pourville
Lent by a private collector, Paris
Signed
Canvas, 54 × 65 cm. (21¼ × 25½ in.)
Lit: Meier-Graefe, *Renoir*, Leipzig, 1929, p. 159, pl. 154.
Painted in 1882.

PIERRE AUGUSTE RENOIR (1841-1919)

266 Springtime at Chatou
Lent by Lady Aberconway

Signed: Renoir

Canvas, 59½ × 74 cm. (23½ × 29 in.)

Coll: with Durand-Ruel, Paris; with Paul Cassirer, Berlin; with Galerie Barbazanges, Paris; bought through P. M. Turner, London; Samuel Courtauld.
Lit: Commemorative Catalogue of the Exhibition of French Art, R.A., 1933, No. 495; "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 58.

Painted *c.* 1878.

VICTOR VIGNON (1847-1909)

267 Peasant Woman in the Fields
Lent by the Musée du Dr Jean Faure, Aix-les-Bains

Signed and dated 82

Canvas, 54·5 × 65·5 cm. (21¼ × 24⅝ in.)

PIERRE AUGUSTE RENOIR (1841-1919)

268 The Skiff ('La Yole')
Lent by Lady Aberconway

Signed: Renoir

Canvas, 71 × 92 cm. (28 × 36¼ in.)

Coll: Chocquet Sale, 1899; with Bernheim-Jeune, Paris; with Durand-Ruel, Paris; with Bernheim-Jeune, Paris; with Bignou, Paris; with Reid and Lefevre, London; Samuel Courtauld, July 1929.

Lit: Mirbeau, *Renoir Album*, Paris, 1913; G. Coquiot, *Renoir*, Paris, 1926, p. 226; Konody and Lathom, *An Introduction to French Painting*, London, 1932, p. 218 (repr.); *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 484, pl. 13; "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 57.

ALFRED SISLEY (1839-99)

269 The Saw-mill
Lent by the Musée des Beaux-Arts de la Ville de Paris, Petit Palais

Signed and dated [18]76

Canvas, 50 × 65 cm. (19¾ × 25½ in.)

Coll: Given by Ferdinand Blumenthal, 1908.
Lit: Gronkomski, *Cat. sommaire des colls. municipales*, Paris, 1927, No. 394.

ARMAND GUILLAUMIN (1841-1927)

270 Hoar Frost at Crozant
Lent by a private collector, Paris

Signed and dated 9 *Février* 1909

Canvas, 65 × 81 cm. (25¾ × 31⅞ in.)

Coll: Blot.
Lit: E. des Courières, *Guillaumin*, Paris, 1924, p. 66, and pl. facing p. 48.

PIERRE AUGUSTE RENOIR (1841-1919)

271 Landscape in Springtime
Lent by the Musée des Beaux-Arts, Algiers
Signed: Renoir
Canvas, 38 × 53 cm. (15 × 20⅞ in.)
Coll: Clapisson Sale, 1894; Durand-Ruel; bought by the museum, 1933.
Lit: J. Alazard, *Cat des peintures du Musée d'Alger*, 1936, No. 1519, p. 118, fig. XXXVII; "Renoir", Orangerie, Paris, 1933, Cat. No. 38: R. Pallucchini, *Gli Impressionisti alla XXIV Biennale di Venezia*, Venice, 1948, No. 52 (repr.).
Painted in 1877.

CAMILLE PISSARRO (1830-1903)

272 View of Eragny
Lent by Mrs Lucien Pissarro
Signed: C. Pissarro 1888
Canvas, 65 × 81 cm. (25½ × 32 in.)
Lit: Pissarro and Venturi, No. 721.

PIERRE AUGUSTE RENOIR (1841-1919)

273 The Terrace
Lent by A. Morhange, Esq
Signed: Renoir
Canvas, 35·5 × 29 cm. (14 × 11½ in.)
Coll: Maurice Gangnat Sale, 24.6.1925 (lot 8).
Painted at Cagnes in 1908.

274 Girls by the Sea
Lent by MM. Durand-Ruel
Signed
Canvas, 55 × 46 cm. (21⅝ × 18½ in.)
Coll: 'Coll. G.' Sale, Hôtel Drouot, Paris, May 6th, 1901.
Lit: Coquiot, *Renoir*, Paris, 1925, p. 230 (he dates it 1896); Duret, *Histoire des peintres impressionnistes*, Paris, 1939, p. 112 (repr.); Drucker, *Renoir*, Paris, 1944, pl. 115, No. 115, p. 210; *Elites*, No. 2, June 1945, illus.
Painted in 1894. A pastel, *Après le bain*, can be associated with this picture.

CAMILLE PISSARRO (1830-1903)

275 The Village of Knocke
Lent by Mrs Lucien Pissarro
Signed: C. Pissarro 94
Canvas, 60 × 81 cm. (23½ × 32 in.)
Lit: Pissarro and Venturi, No. 884.

PIERRE AUGUSTE RENOIR (1841-1919)

276 The Seine at Argenteuil
Lent by R. A. Peto, Esq

Signed: Renoir 73

Canvas, 47 × 56 cm. (18½ × 22 in.)

Coll: With the Lefevre Gallery.
Lit: "Delacroix to Dufy" at the Lefevre Gallery, London, June-July 1946, Cat. No. 43; "Renoir", Lefevre Gallery, June 1948, No. 2; "French Paintings from Mr Peto's Collection", Arts Council, 1947, Cat. No. 20.

CAMILLE PISSARRO (1830-1903)

277 The Church Tower at Knocke, Belgium
Lent by the Musée des Beaux-Arts de la Ville de Paris, Petit Palais

Signed and dated 1894

Canvas, 54·5 × 65·5 cm. (21½ × 25¾ in.)

Coll: Given by Sir Joseph Duveen.
Lit: Pissarro and Venturi, No. 889; *Bulletin de la vie artistique*, July 20th, 1920, No. 16; C. Gronkowski, *Cat. sommaire des colls. municipales*, 1927, No. 353; Th. Duret, *Histoire des peintres impressionnistes*, Paris, 1939, p. 23; "Les grands courants de la peinture contemporaine", Lyons, 1949, Cat. No. 90.

PIERRE AUGUSTE RENOIR (1841-1919)

278 High Wind ('Le coup de vent')
Lent by the Syndics of the Fitzwilliam Museum, Cambridge

Signed: A. Renoir

Canvas, 50½ × 81 cm. (19⅞ × 31¾ in.)

Coll: Alphonse Kann; P. M. Turner; F. Hindley Smith Bequest, 1940.
Lit: "Exposition d'Art Français", Zurich, 1917; Tate Gallery, Loan Exhibition for the opening of the new Modern Foreign Gallery, 1926, Cat., p. 6.

Probably painted *c.* 1878.

CAMILLE PISSARRO (1830-1903)

279 The Tuileries
Lent by the Trustees of the Glasgow Art Gallery

Signed: C. Pissarro 1900

Canvas, 75 × 91·5 cm. (29½ × 36 in.)

Coll: Sir John Richmond.
Lit: Pissarro and Venturi, No. 1133.

PIERRE AUGUSTE RENOIR (1841-1919)

280 Geese at Pornic
Lent by MM. Durand-Ruel

Signed

Canvas, 50 × 65 cm. (19¾ × 25½ in.)

Lit: Meier-Graefe, *Renoir*, Leipzig, 1929, p. 234, pl. 232; M. Drucker, *Renoir*, Paris, 1944, pl. 106; Durand-Ruel, Paris, 1912, Cat. No. 11; "La peinture française au XIXe siècle", Belgrade, 1939, Cat. No. 95 (repr.).

Painted in 1892.

PIERRE AUGUSTE RENOIR (1841-1919)

281 The Bay of Naples from Capo di Monte
Lent by a private collector, Paris

Signed and dated [18]81

Canvas, 53 × 65 cm. (20⅞ × 25½ in.)

Coll: With Durand-Ruel who bought it from the artist in 1891.
Lit: "Renoir", Durand-Ruel, Paris, 1900, Cat. No. 22; "Renoir", Orangerie, Paris, 1933, Cat. No. 64; "Les artistes français en Italie, de Poussin à Renoir", Paris, 1934, Cat. No. 283.

GALLERY XI

POST IMPRESSIONISM

VINCENT VAN GOGH (1853-90)

282 The Cottages
Lent by a private collector, Paris

Canvas, 46 × 61 cm. (18⅛ × 24 in.)

Coll: With Georges Bernheim, Paris.
Lit: Vincent Van Gogh, Lettres, Amsterdam, 1914-23, III, Letter No. 602; de la Faille, 1928, No. 623; Deshairs et Paul Léon, *L'art des origines à nos jours*, Paris, 1933, p. 310 (repr.); de la Faille, *Van Gogh*, Paris, 1939, No. 620, p. 428 (repr.).

PAUL GAUGUIN (1848-1903)

283 The Chasm
Lent by the Musée des Arts Décoratifs, Paris

Signed and dated 1888

Canvas, 73 × 60 cm. (28¾ × 23⅝ in.)

Coll: Gauguin Sale, 23.2.1891 (lot 29), bought by Vicomte Guy de Chollet; given by his sister.
Lit: W. Barth, *Paul Gauguin*, Basle, 1929 (repr.).

FELIX PISSARRO (1874-97)

284 Coast Scene
Lent by Mrs Lucien Pissarro

Signed: Félix Pissarro

Canvas, 46 × 53 cm. (18 × 21 in.)

PAUL GAUGUIN (1848-1903)

285 Breton Village under Snow
Lent by a private collector, Paris

Canvas, 65 × 90 cm. (25⅝ × 35½ in.)

Lit: Gauguin Centenary Exhibition, Paris, 1949, No. 61 (with bibliography).

This picture was found in Gauguin's hut at his death. It was auctioned at Papeete in 1903 and bought by Victor Légalen. It was for a long time in the studio of D. de Monfreid.

286 Breton Girls by the Sea
Lent by a private collector, Paris

Signed and dated [18]89

Canvas, 91 × 75 cm. (36 × 29½ in.)

Lit: Gauguin Centenary Exhibition, Paris, 1949, Cat. No. 20 (with bibliography).

PAUL GAUGUIN (1848-1903)

287 Mill in Britanny
Lent by a private collector, Paris

Signed: 94 *Gauguin*

Canvas, 73 × 92 cm. (28¾ × 35⅝ in.)

Coll: Matsukata.
Lit: Gauguin Centenary Exhibition, Paris, 1949, Cat. No. 44 (with bibliography).

288 Tropical Landscape, Martinique
Lent by Mr and Mrs Alexander Maitland

Canvas, 114 × 89 cm. (44⅞ × 35 in.)

Coll: Chausson; with Lefevre Galleries; Mrs Workman; with Lefevre Galleries; Hon Evan Charteris.
Lit: Commemorative Catalogue of the Exhibition of French Art, R.A., 1932, No. 379 (repr.).

Gauguin left for Martinique in the spring of 1887 and returned to Paris early in 1888.

289 Le Pouldu
Lent by C. Maresco Pearce, Esq

Canvas, 73·5 × 100 cm. (29 × 36 in.)

Coll: Bought from Ambroise Vollard, 1912.

290 Landscape in Brittany
Lent by a private collector, Paris

Signed and dated [18]88

Canvas, 89 × 116 cm. (31 × 45¼ in.)

Lit: Gauguin Centenary Exhibition, Paris, 1949, No. 9 (with bibliography).

GEORGES SEURAT (1859-91)

291 A Wood at Pontaubert
Lent by Sir Kenneth Clark

Canvas, 76 × 61 cm. (30 × 24 in.)

Coll: Kocherthaler, Madrid; with Rosenberg.
Lit: G. Coquiot, *Seurat*, Paris, 1924, p. 245; L. Cousturier, *Seurat*, Paris, 1926; J. Rewald, *Seurat*, Paris, 1948, p. 35; "L'Impressionisme", Brussels, 1935, Cat. No. 79; "Seurat", P. Rosenberg, Paris, 1936, Cat. No. 3; "Seurat and His Contemporaries", Wildenstein, 1937, Cat. No. 35 (repr.); "Nineteenth Century French Paintings", National Gallery, 1941, Cat. No. 42; *L'Art Décoratif*, 1912, p. 362.

Painted in 1882 at Pontaubert.

GEORGES SEURAT (1859-91)

292 Le Bec du Hoc, Grandcamp

Lent by Sir Kenneth Clark

Signed: Seurat

Canvas, 65 × 81 cm. (32 × 25½ in.)

Coll: Exhibited Société des XX, Brussels, 1887; bought by Van Cutsem; Kocherthaler, Madrid; with Paul Rosenberg.
Lit: A. Lhote, *Georges Seurat*, Rome, 1922 (repr.); G. Coquiot, *Seurat*, Paris, 1924, p. 246; L. Cousturier, *Seurat*, Paris, 1926, pl. 19; "Seurat", Flechtheim Gallery, Berlin, 1928, catalogue; R. Rey, *La Renaissance du Sentiment Classique*, Paris, 1931, pp. 117, 122; "Seurat", P. Rosenberg, Paris, 1936, Cat. No. 42; J. de Laprade, *Georges Seurat*, Monaco, 1945, pl. 33; J. Rewald, *Seurat*, New York, 1943, p. 42; G. Bazin, *L'Epoque Impressioniste*, Paris, 1947, p. 80, pl. 78; J. Rewald, *Seurat*, Paris, 1948, pp. 71, 88, pl. 35; R. Pallucchini, *Gli Impressionisti alla XXIV Biennale di Venezia*, Venice, 1948.

Painted in 1885, and exhibited at the second Salon des Indépendants, 1886.

293 Gravelines

Lent by the Home House Trustees

Panel, 16 × 24 cm. (6¼ × 9½ in.)

Coll: Mme Seurat mère, Paris; Alfred Tobler, Paris; with Bernheim-Jeune, Paris; Alphonse Kann, St Germain-en-Laye; with Bignou, Paris; Samuel Courtauld.
Lit: "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 72.

Painted in 1890. It is surrounded by a border painted by the artist.

294 Man Painting his Boat

Lent by the Home House Trustees

Panel, 16 × 25 cm. (6¼ × 9¾ in.)

Coll: Mme Seurat mère, Paris; Félix Fénéon, Paris; through P. M. Turner, London; Lord Ivor Spencer-Churchill, London; Lord Berners, London; bought through P. M. Turner; Samuel Courtauld, 1928.
Lit: Inventaire Posthume, No. 44; J. de Laprade, *Seurat*, Monaco, 1945, pl. 2 (as "Homme peignant un tableau"); "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 64.

Painted *c.* 1883.

295 Fisherman

Lent by Lady Aberconway

Panel, 24 × 15 cm. (9½ × 6 in.)

Coll: Mme Seurat mère, Paris; Félix Fénéon, Paris; with Galerie Barbazanges, Paris; with Knoedler, London; Samuel Courtauld.
Lit: D. C. Rich, *Seurat and the Evolution of La Grande Jatte*, Chicago, 1935, pl. XXXI; "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 68.

Painted in 1884–85. A study, probably from life, of a figure appearing in the middle distance of *Un Dimanche à la Grande Jatte*. There exist two closely related conté crayon drawings (Rich, *op. cit.*, pls. IX and X).

GEORGES SEURAT (1859-91)

296 Fisherman in a Boat
Lent by Lady Aberconway

Panel, 16·5×24 cm. (6½×9¾ in.)

Coll: Emile Seurat, Paris; Félix Fénéon, Paris; with Georges Bernheim, Paris; with Jos. Hessel, Paris; Gaston Lévy, Paris; with Paul Rosenberg, Paris; Samuel Courtauld.
Lit: Inventaire Posthume, No. 49; J. de Laprade, *Seurat*, Monaco, 1945, pl. 10; "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 66*a*.

Painted in 1883.

297 Boats in Asnières
Lent by Mrs R. A. Butler

Panel, 15×24 cm. (5¾×9½ in.)

Coll: Mme Seurat mère, Paris; Denis Cochin, Paris; with Bernheim-Jeune, Paris; Léon Marseille, Paris; Princesse de Bassiano, Paris; through P. M. Turner, London; Samuel Courtauld, 1927.
Lit: "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 63.

Painted *c.* 1883.

298 The Entrance to the Harbour of Gravelines
Lent by Mrs R. A. Butler

Canvas, 64×81 cm. (25½×31¾ in.)

Coll: Mme Seurat mère, Paris; Léon Appert, Paris; with Bignou, Paris; bought through Reid and Lefevre, London; Samuel Courtauld, January 1926.
Lit: Ozenfant et Jeanneret, *La Peinture Moderne*, Paris, 1925, p. 33 (repr.); R. Rey, *La Renaissance du Sentiment Classique*, Paris, 1931, p. 130; J. Rewald, *Seurat*, New York, 1943, p. 114 (repr.); J. de Laprade, *Seurat*, Monaco, 1945, pl. 54; G. Bazin, *L'Epoque Impressioniste*, Paris, 1947, p. 81; "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 73.

Painted between May and October 1890. The picture is surrounded by a border painted by the artist. Seurat exhibited four views of the 'Chenal de Gravelines' at the Salon des Indépendants in 1891. One of these, a view of the same fort, evening effect, is in the W. A. Burden Collection, New York.

299 Summer
Lent by R. A. Peto, Esq

Panel, 31×39 cm. (12¼×15½ in.)

Coll: Anon. (Arnold Mettler-Specker) Sale, Sotheby's, 17.2.1932 (lot 142), with certificate from Signac; Ambroise Vollard, 1938.
Lit: "French Paintings from Mr Peto's Collection", Arts Council, 1947, Cat. No. 21.

CAMILLE PISSARRO (1830-1903)

300 Apple Tree in Sunshine
Lent by the Musée du Dr Jean Faure, Aix-les-Bains

Signed: C. P.

Panel, 20×28 cm. (7⅞×11 in.)

This picture, painted *c.* 1886–89, is unpublished. It does not appear in the Pissarro-Venturi catalogue raisonné.

GEORGES SEURAT (1859-91)

301 Field of Poppies

Lent by the Executors of the late Roger Fry

Signed: Seurat

Canvas, 67 × 81 cm. (26½ × 32 in.)

Coll: With Bernheim, Paris. Lent to the Courtauld Institute by the Executors of the late Roger Fry since 1934.
Lit: Commemorative Catalogue of the Exhibition of French Art, R.A., 1932, No. 511.

302 The Bridge at Courbevoie

Lent by the Home House Trustees

Signed: Seurat

Canvas, 46 × 55 cm. (17¾ × 21½ in.)

Coll: Arsène Alexandre, Paris, 1887, Sale 1903; with Georges Petit, Paris; with W. L. Gutbier, Dresden; with Bignou, Paris; through Lefevre Galleries, London; Samuel Courtauld.
Lit: L. Cousturier, *Seurat*, 1926, pl. 25; A. Lhote, *Seurat*, Rome, 1922 (repr.); G. Coquiot, *Seurat*, 1924, p. 72 (repr.); W. George, *Seurat*, Paris, 1928, p. 8 (repr.); C. Roger-Marx, *Seurat*, Paris, 1931, pl. 12; J. de Laprade, *Seurat*, Monaco, 1945, pl. 45; J. Rewald, *Seurat*, New York, 1943, pl. 74; *idem.*, Paris, 1948, pl. 52; *idem.*, Paris, 1949, pl. 34; Basler and Kunstler, *Peinture Indépendante en France*, 1930, Paris, I, pl. 30; *idem., The Post-Impressionists*, London, 1931, pl. 38; R. Rey, *La Renaissance du Sentiment Classique*, 1931, p. 122; S. C. Kaines-Smith, *The Painters of France*, London, 1932, p. 59 (repr.); T. W. Earp, *The Modern Movement in Painting*, London, 1935, pl. 3; R. H. Wilenski, *French Painting*. London, 1937, pl. 74*a*; G. Bazin, *L'Epoque Impressioniste*, Paris, 1947, p 81; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 508, pl. 142; *Cahiers d'Art*, September 1926, p. 171 (repr.); *L'Amour de l'Art*, 1929, p. 50; 1932, p. 35; "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 69.

Painted in 1886. There exists a conté crayon drawing (Francis Kettanek Collection, U.S.A.), which differs only slightly from the present picture (cf. *Dessins Inédits de Seurat*, Minotaure, No. 11).

PAUL CEZANNE (1839-1906)

303 Zola's House at Médan

Lent by the Glasgow Corporation (*Burrell Collection*)

Signed: P. Cézanne

Canvas, 59 × 72 cm. (23¼ × 28½ in.)

Coll: Paul Gauguin (in Copenhagen from 1890); E. Brandes, Copenhagen; Alfred Gold, Berlin; Pagenstecher, Wiesbaden; Tietz, Amsterdam; with Lefevre, 1936.
Lit: Venturi, No. 325 (as 'Le Château de Médan', with bibliography); P. Gauguin, *Avant et Après*, Paris, 1923, p. 231; J. Rewald, *Cézanne et Zola*, Paris, 1936, p. 103, fig. 43; J. Rewald, *Cézanne*, Paris, 1939, p. 244, fig. 52; "Corot to Cézanne", Lefevre, June 1936, Cat. No. 3; "Eugène Boudin and some contemporaries", Lefevre, October 1936, Cat. No. 20; H. Read, *Burl. Mag.*, LXIX, 1936, p. 36 (repr.).

Painted *c.* 1880, at a time when Cézanne frequently stayed with Zola at Médan.

PAUL CEZANNE (1839-1906)

304 Provençal Landscape

Lent by the Misses Davies

Canvas, 54 × 73 cm. (21 × 28½ in.)

Lit: Venturi, No. 490 (with bibliography); "The French School of the last 100 Years", Burlington Fine Arts Club, 1922, Cat. No. 40.

According to Venturi painted *c.* 1886–90.

305 Le Château Noir

Lent by Lady Clark

Canvas, 70 × 82 cm. (27½ × 32½ in.)

Coll: Ambroise Vollard.

Lit: Venturi, No. 797; A. Storer, *Cézanne*, London, 1947, pl. 9.

Painted *c.* 1904–6.

306 Village Street

Lent by S. W. Sykes Esq

Canvas, 64 × 53·5 cm. (28 × 21⅜ in.)

Coll: Ambroise Vollard; with Reid and Lefevre; on loan to the Fitzwilliam Museum since 1942.

Lit: Venturi, No. 49; C. J. Bulliet, *The Significant Moderns*, New York, 1936, pl. 9; *Illustrated London News*, 19.6.1937 (repr.).

Probably painted *c.* 1866–68.

307 La Montagne Sainte-Victoire

Lent by the Home House Trustees

Signed: P. Cézanne

Canvas, 66 × 90 cm. (26 × 35⅜ in.)

Coll: Given by the artist to Joachim Gasquet, 1896; with Bernheim-Jeune, Paris; bought through P. M. Turner, London; Samuel Courtauld.

Lit: Venturi, No. 454 (with bibliography); *Home House Catalogue*, pp. 9, 10; J. Rewald, *Cézanne*, Paris, 1939, pl. 67; Bernard Dorival, *Cézanne*, Paris, 1948, p. 159 (repr., pl. 89); Elie Faure, *Histoire de l'Art Moderne*, Paris, 1924, p. 423 (repr.); R. H. Wilenski, *French Painting*, London, 1931, pp. 308, 318, pl. 125; *idem.*, 1937, pl. VII; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 283, pl. 141; *Apollo*, August, 1925, p. 110 (repr.); "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 10.

Painted *c.* 1886–88. One of Cézanne's favourite *motifs.* Many versions are known, both in oils and watercolours. Of the former the closest is Venturi 455 (Phillips Gallery, Washington). For watercolours of it, cf. Nos. 550, 554.

308 View of L'Estaque

Lent by Mrs R. A. Butler

Canvas, 71 × 58 cm. (28 × 22¾ in.)

Coll: Denys Cochin, Paris; with Durand-Ruel, Paris; with Galerie Cassirer, Berlin; E. Goeritz, Berlin; with Wildenstein, Paris and London; Samuel Courtauld, November 1936.

Lit: Venturi, No. 406 (wrong provenance); Anthony Bertram, *Cézanne*, London, 1929, pl. 16; M. Raynal, *Cézanne*, Paris, 1936, pl. 55; J. Rewald, *Cézanne*, Paris, 1939, pl. 49; "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 8.

Probably painted in 1885. Cézanne was in L'Estaque, outside Marseilles, during the 1870 war. He painted there also in 1876, 1878, 1882 (with Renoir), 1883, 1885 and 1889–90.

PAUL CEZANNE (1839-1906)

309 Trees at the Jas de Bouffan

Lent by the Home House Trustees

Canvas, 65 × 79·5 cm. (25½ × 31¼ in.)

Coll: Ambroise Vollard, Paris; with Paul Rosenberg, Paris; Samuel Courtauld Collection, 1923.
Lit: Venturi, No. 475; R. H. Wilenski, *French Painting*, London, 1931, pl. 12; *La Renaissance*, 1922, p. 344; March 1939, p. 344 (repr.); *Apollo*, August 1925, p. 63 (repr.); "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 11.

Painted *c.* 1885–7. The Jas de Bouffan was the house owned by Cézanne's father (and later by Cézanne) on the outskirts of Aix-en-Provence.

310 L'Etang des Soeurs, at Osny near Pontoise

Lent by the Home House Trustees

Canvas, 60·5 × 74 cm. (24 × 29½ in.)

Coll: Camille Pissarro, Paris; Alphonse Kann; with Galerie Barbazanges, Paris; Redinghaus, Austria; with Galerie Barbazanges; with Alex. Reid, Glasgow; with Agnew, London; Samuel Courtauld.
Lit: Venturi, No. 174 (with bibliography); *Home House Catalogue*, p. 9, as 'Bois de Soeurs'; "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 5.

Painted in 1877, while Cézanne was staying with Pissarro at Pontoise.

311 The Château de Duingt, on the Lake of Annecy

Lent by The Home House Trustees

Canvas, 65 × 81 cm. (25½ × 32 in.)

Coll: Ambroise Vollard, Paris; G. Hoogendijk, Amsterdam; with Paul Rosenberg, Paris; Marcel Kapferer, Paris; with Bernheim-Jeune, Paris; bought through P. M. Turner, London; Samuel Courtauld, January 1926.
Lit: Venturi, No. 762; *Home House Catalogue*, pp. 8, 9, pl. V; Cézanne, *Correspondance*, ed. J. Rewald, Paris, 1937, pp. 224–5; Bernard Dorival, *Cézanne*, 1948, pl. 143; Fontainas et Vauxcelles, *Histoire Générale de l'Art Français*, Paris, 1922, I, p. 236 (repr.); R. H. Wilenski, *French Painting*, London, 1937, pl. 70; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 505, pl. 139; "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 16.

Painted at Talloires in July 1896.

312 The Avenue at the Jas de Bouffan

Lent by the Hon Mrs A. E. Pleydell-Bouverie

Canvas, 36 × 44 cm. (14¼ × 17½ in.)

Coll: with Bernheim-Jeune, Paris; Walter Berry, Paris; Mme Wharton, Saint-Brice-sous-Forêt.
Lit: Venturi, No. 47 (with bibliography).

Probably painted 1867–69.

313 Landscape in Provence

Lent by a private collector, Paris

Oil on paper, 23 × 33 cm. (9⅛ × 13 in.)

According to M. Paul Cézanne fils, this picture was painted in 1862. It has never been described or exhibited and does not figure in Venturi's catalogue raisonné.

PAUL CEZANNE (1839-1906)

314 Landscape in Provence

Lent by Lord Rothschild

Canvas, 63 × 100 cm. (25 × 36 in.)

Coll: Ambroise Vollard, Paris; bought from him by Oscar Schmitz, Dresden, 1913; loaned to Basle Museum; with Wildenstein, London, 1936; with Agnew's.
Lit: Venturi, No. 410 (with bibliography); *The Oscar Schmitz Collection*, n.d., p. 34, No. 11 (repr.); B. Dorival, *Cézanne*, 1948, pl. 79.

Painted 1882–5.

315 Fountain with a Peacock

Lent by a private collector, Paris

Canvas, 30 × 125 cm. (11¾ × 102¾ in.)

Coll: Chocquet Sale, July 1st–4th, 1899, No. 18; G. Bernheim de Villers, Paris.
Lit: Venturi, No. 584 (with bibliography).

Painted *c.* 1890–94 for the decoration of M. Chocquet's flat.

316 Farm in Normandy

Lent by Lady Aberconway

Canvas, 49·5 × 66 cm. (19½ × 26 in.)

Coll: Chocquet Sale, Paris, 1899, as *L'Eté*; Ambroise Vollard, Paris; with Bignou, Paris; with Reid and Lefevre, London; Samuel Courtauld Collection.
Lit: Venturi, No. 443 (giving wrong provenance); *New York Times*, October 29th, 1933 (repr.); C. J. Bulliet, *The Significant Moderns*, New York, 1936, pl. 17.

Painted *c.* 1880. Venturi's dating, 1885–86, appears too late, to judge by the handling of the paint and the choice of colours.

GEORGES SEURAT (1859-91)

316a Horses in the Water

Lent by Lady Aberconway

Panel, 15 × 24 cm. (6 × 9¾ in.)

Coll: Mme Seurat mère, Paris; with Bernheim-Jeune, Paris; bought through P. M. Turner, London; Samuel Courtauld Collection, 1925.
Lit: J. Rewald, *Seurat*, New York, 1943, p. 86; *idem.*, Paris, 1948, pl. 25; D. Cooper, *Une Baignade, Asnières*, London, 1945 (repr.); *Apollo*, August 1945, p. 92 (repr.); "Samuel Courtauld Memorial Exhibition", Tate Gallery, 1948, Cat. No. 65.

Painted in 1883. One of the preparatory studies for 'Une Baignade, Asnières' in the Tate Gallery.

PAUL CEZANNE (1839-1906)

317 Landscape in Provence

Lent by a private collector, Paris

Oil on paper, 23 × 33 cm. (9⅛ × 13 in.)

This picture, painted, according to M. Paul Cézanne fils, in 1863, has never been described or exhibited. It does not figure in the Venturi catalogue raisonné.

ARCHITECTURAL ROOM

THE NATURALISTS

PAUL SIGNAC (1863-1935)

318 Les Andelys
Lent by M. Cachin Signac, Paris

Signed and dated [18]86

Canvas, 65 × 81 cm. (25½ × 32 in.)

STANISLAS LEPINE (1835-92)

319 The Apple Market, Quai de l'Hôtel de Ville, Paris
Lent by a private collector, Paris

Signed and dated 1889

Canvas, 117 × 173 cm. (45¾ × 55¾ in.)

Lit: Pavillon de la Ville de Paris, International Exhibition, 1937.

Lent to the Musée Carnavalet from 1940–45.

PAUL CAMILLE GUIGOU (1834-71)

320 Les Martigues
Lent by M. Alfred Daber, Paris

Signed and dated [18]69

Canvas, 65 × 100 cm. (25⅝ × 39 in.)

ANTOINE CHINTREUIL (1814-73)

321 A Glade with Deer
Lent by the Musée de l'Ain, Bourg-en-Bresse

Signed and dated 1856

Canvas, 83 × 65 cm. (32⅝ × 25⅝ in.)

State purchase, 1857

Lit: F. Henriet, *Chintreuil*, *Esquisse biographique*, Paris, 1858, p. 15, as 'La sortie du bois'; *idem.*, "Chintreuil", *L'Artiste*, October 24th, 1858; De la Fizelière, Champfleury et Henriet, *La vie et l'oeuvre d'Antoine Chintreuil*, Paris, 1874, p. 31, No. 183, as 'La sortie du bois'; Alphonse Germain, *Le Musée de Bourg*, Paris, n.d., p. 30 (repr.); Henri Focillon, *La peinture aux XIXe et XXe siècles*, Paris, 1928, II, p. 103 (repr.).

Exhibited in the Salon, 1857.

JEAN BAPTISTE CARPEAUX (1827-75)

322 The Tiber at Rome
Lent by the Musée des Beaux-Arts de la Ville de Paris, Petit Palais
Signed
Cardboard, 35 × 52 cm. (13¾ × 20½ in.)

Lit: Mme Clément Carpeaux, *La Vérité sur l'oeuvre et la vie de J. B. Carpeaux*, I, p. 74; II, p. 336 (dated 1858?).

Painted between 1856 and 1862.

LOUIS CARRAND (1821-89)

323 River Bank
Lent by the Musée des Beaux-Arts, Lyons
Signed
Canvas, 37·5 × 46 cm. (14¾ × 18¼ in.)
Acquired by the museum, 1901

Lit: Mermillon, *L. Carrand*, Paris, 1925, No. 23 (repr.); H. Focillon, *La peinture aux XIXe et XXe siècles*, Paris, 1928, II, pl. 109; "De David à Cézanne", Brussels, 1948, Cat. No. 89, pl. 45; Mme J. Latour, *La peinture Lyonnaise*, Orangerie, Paris, 1948, p. 32, pl. XV, No. 20.

ADOLPHE MONTICELLI (1824-86)

324 Figures in a Park
Lent by a private collector, Paris
Signed
Panel, 37 × 48 cm. (14½ × 18⅞ in.)

PAUL CAMILLE GUIGOU (1834-71)

325 The Banks of the Jouine at Les Milles
Lent by M. Alfred Daber, Paris
Signed and dated [18]69
Canvas, 28·5 × 46 cm. (11¼ × 18⅛ in.)

Lit: "Guigou", Galerie A. Daber, Paris, 1949, Cat. No. 21; "Beautés de la Provence", Galerie Charpentier, Paris, 1947, Cat. No. 68 (repr.).

PIERRE CECILE PUVIS DE CHAVANNES (1824-98)

326 The Poor Fisherman
Lent by a private collector, Paris
Signed
Canvas, 107 × 68 cm. (42⅛ × 26¾ in.)

Lit: "Art Français", San Francisco, 1924–25, Cat. No. 427; "Les origines de l'art moderne", Strasbourg, Besançon, Nancy, 1947, catalogue.

A variant of the famous picture in the Louvre. Only the central figure is here represented.

STANISLAS LEPINE (1835-92)

327 The Pont Neuf, Paris
Lent by the Musée du Dr Jean Faure, Aix-les-Bains

Signed

Canvas, 35 × 55 cm. (13¾ × 21¼ in.)

Lit: J. Seignet Ruiz, "La donation Jean Faure au Musée d'Aix-les-Bains", *Musées de France*, Paris, July 9th, 1947, fig. 20; "Lépine", Galerie R. Gérard, Paris, Cat. No. 65.

PAUL CAMILLE GUIGOU (1834-71)

328 Pasturage near Berre
Lent by M. Alfred Daber, Paris

Signed and dated [18]69

Canvas, 25·5 × 40·5 cm. (10 × 16 in.)

Lit: Arts, May 23rd, 1947 (repr.); "Guigou", Galerie A. Daber, Paris, 1947, Cat. No. 18; "Beautés de la Provence", Galerie Charpentier, Paris, 1947, Cat. No. 73.

FRANÇOIS VERNAY (1821-96)

329 Orchard beside a Pond
Lent by the Musée des Beaux-Arts, Lyons

Signed

Canvas, 36 × 54·5 cm. (14⅛ × 21⅜ in.)

Coll: Bought at the Debourdeau Sale, 1906.

Lit: H. Bézaud, *François Vernay*, Paris, 1909; Mermillon, *L. Carrand, F. Vernay*, Paris, 1925, No. 5 (repr.); Dinard, *Cat. du Musée de Lyon*, p. 63, pl. 234; H. Focillon, *La peinture au XIXe et XXe siècles*, Paris, 1928, II, p. 110 (repr.).

JULES DUPRE (1811-89)

330 A Street in Le Crotoy
Lent by the Musée des Beaux-Arts, Rheims

Signed

Canvas, 45 × 37 cm. (17¾ × 14½ in.)

Coll: Vasnier Collection
Lit: Cat. de la Collection Vasnier-Santoz, 1913; R. Pernoud, *La peinture française du XIXe siècle au Musée de Reims*, 1948.

ANTOINE LOUIS BARYE (1795-1875)

331 Landscape
Lent by the Musée des Beaux-Arts, Lyons

Canvas, 30·5 × 39 cm. (12 × 15⅜ in.)

ALBERT LEBOURG (1849-1928)

332 The Seine at the Ile St Louis
Lent by a private collector, Paris

Signed

Canvas, 46·5 × 76 cm. (18¼ × 30 in.)

JOHANN BARTHOLD JONGKIND (1819-91)

333 The Inn at the Montée de Balbins
Lent by the Musée des Beaux-Arts de la Ville de Paris, Petit Palais
Signed and dated 1869
Canvas, 25 × 32·5 cm. (9¾ × 12¾ in.)
Coll: Jacquette Bequest.
Lit: C. Gronkomski, *Cat. sommaire des colls. municipales*, 1922, No. 267; "Jongkind", Orangerie, Paris, 1948, Cat. No. 23.

ADOLPHE FELIX CALS (1810-80)

334 The Cliffs at Puys, near Dieppe
Lent by a private collector, Paris
Signed and dated: 1862
Canvas, 23 × 34 cm. (9⅛ × 13⅜ in.)
Lit: Arsène Alexandre, *Cals ou le bonheur de peindre*, Paris, 1900, p. 205.

ADOLPHE MONTICELLI (1824-86)

335 Landscape in Provence
Lent by a private collector, Paris
Signed
Panel, 37 × 48 cm. (14½ × 18⅞ in.)
Lit: "Monticelli", Galerie Jacque Dubourg, 1942, catalogue.

EUGENE FROMENTIN (1820-76)

336 Gazelle hunting
Lent by the Musée de la Rochelle
Signed and dated 1857
Panel, 30 × 68 cm. (11⅞ × 15 in.)
Lit: "De David à Cézanne", Brussels, 1947, Cat. No. 55.

EMILE CHARLES JOSEPH LOUBON (1809-63)

337 The Road from Antibes to Nice
Lent by the Musée des Beaux-Arts, Marseilles
Signed
Canvas, 81 × 112 cm. (31⅞ × 43¾ in.)
Lit: "De David à Cézanne", Brussels, 1947, Cat. No. 79.

EUGENE FROMENTIN (1820-76)

338 Crossing the Ford
Lent by the Musée de la Rochelle
Panel, 30 × 68 cm. (11⅞ × 15 in.)
Lit: "De David à Cézanne", Brussels, 1948, Cat. No. 56.

LOUIS CARRAND (1821-89)

339 The Great Oak
Lent by the Musée des Beaux-Arts, Lyons
Signed
Canvas, 37 × 45·5 cm. (14⅝ × 18 in.)
Coll: Bought at Debourdeau Sale, 1906.
Lit: Mermillon, *L. Carrand*, Paris, 1925, pl. 17; "La peinture Lyonnaise", Orangerie, Paris, 1948, Cat. No. 11.

JOHANN BARTHOLD JONGKIND (1819-91)

340 The Sailors' Cemetery
Lent by the Musée du Dr Jean Faure, Aix-les-Bains
Signed and dated 2 avril 1888
Canvas, 23 × 36 cm. (9⅛ × 14¼ in.)

STANISLAS LEPINE (1835-92)

341 The Banks of the Seine
Lent by a private collector, Paris
Signed on the back: à l'ami . . . S. Lépine
Canvas, 15·5 × 23·5 cm. (6⅛ × 9¼ in.)
Lit: "De David à Cézanne", Brussels, 1948, Cat. No. 96, pl. 48.

MAXIMILIEN LUCE (1858-1941)

342 The Seine at Herblay
Lent by the Musée National d'Art Moderne, Paris
Signed and dated [18]90
Canvas, 50 × 79 cm. (19¾ × 31⅛ in.)
Lit: "Retrospective Luce", Salon des Indépendants, 1942, Cat. No. 1879.

EUGENE LOUIS BOUDIN (1824-98)

343 The Harbour at Honfleur
Lent by the Musée des Beaux-Arts, Dijon
Signed
Canvas, 38 × 55 cm. (15 × 21¾ in.)
Coll: Z. Renaud Bequest, 1905.
Lit: Possibly No. 123 in the Boudin Sale, Paris, March 20th–21st, 1899; "De David à Cézanne", Brussels, 1948, Cat. No. 94.

ADOLPHE MONTICELLI (1824-86)

344 Les Martigues
Lent by a private collector, Paris
Signed
Panel, 34 × 51 cm. (13⅜ × 20⅛ in.)
Lit: "De David à Cézanne", Brussels, 1947, Cat. No. 129, pl. 68.
A very similar work was exhibited in the "Beautés de la Provence", Galerie Charpentier, 1947, Cat. No. 107.

EUGENE LOUIS BOUDIN (1824-98)

345 The Harbour at Trouville
Lent by the Musée des Beaux-Arts, Dijon
Signed
Canvas, 46 × 65 cm. (18⅛ × 25⅝ in.)
Coll: Z. Renaud Bequest, 1905.
Lit: "De David à Cézanne", Brussels, 1948, Cat. No. 95.

346 The Empress Eugénie on the Beach at Trouville
Lent by the Glasgow Corporation (Burrell Collection)
Signed: E. Boudin '63
Panel, 34·5 × 57 cm. (13⅝ × 22½ in.)

347 The Pier at Trouville
Lent by the Glasgow Corporation (Burrell Collection)
Signed: Eugene Boudin '69
Canvas, 67 × 98·5 cm. (26½ × 38¾ in.)
Coll: Anon. Sale, Christie, 14.6.1912 (lot 96); Sir William Burrell.

348 View of Antwerp
Lent by J. C. W. Sawbridge-Erle-Drax, Esq
Signed and dated 1871
Canvas, 35·5 × 61 cm. (14 × 23½ in.)
Coll: Capt S. W. Sykes; bought from the Lefevre Gallery, 1935.

349 Houses at Villefranche-sur-Mer
Lent from a private collection, Paris
Signed and dated 1892.
Canvas, 44 × 60 cm. (19¼ × 23½ in.)

ODILON REDON (1840-1916)

350 The Sleeping Caliban
Lent by a private collector, Paris
Signed
Panel, 48 × 39 cm. (19⅞ × 15⅜ in.)
Lit: Cats. of retrospective exhibitions of Redon at Galerie Barbazanges, 1920; Galerie Druet, 1923; Musée des Arts Décoratifs, 1926; Petit Palais, 1934; and "Les origines de l'art moderne", Strasbourg, Besançon, Nancy, 1947–48, cat.; "Les magiciens de la peinture", Galerie Bernheim-Jeune, Paris, 1949, cat.

AUGUSTE RAVIER (1814-95)

351 Sunset
Lent by the Musée de St Etienne
Signed
Paper stuck on cardboard, 19·5 × 32 cm. (7⅛ × 12⅛ in.)
Lit: "De David à Cézanne", Brussels, 1947, Cat. No. 86.

ODILON REDON (1840-1916)

352 The Landes du Médoc
Lent by a private collector, Paris

Signed

Canvas, 33 × 41 cm. (13 × 16⅛ in.)

Lit: Charles Fedgal, *Odilon Redon*, Paris, 1929, pl. IV.

353 The Red Boat
Lent by a private collector, Paris

Signed

Panel, 32 × 40 cm. (12½ × 15¾ in.)

Lit: Cats. of retrospective exhibition of Redon at Galerie Druet, 1923; Musée des Arts Décoratifs, 1926; Petit Palais, 1934.

Painted in 1905.

AUGUSTE RAVIER (1814-95)

354 Landscape near Bourgoin
Lent by the Musée de St Etienne

Signed

Paper stuck on cardboard, 32·3 × 35 cm. (12¾ × 13¾ in.)

Lit: "De David à Cézanne", Brussels, 1947, Cat. No. 85.

HENRI HARPIGNIES (1819-1916)

355 A Quay at Nice
Lent by the Musée des Beaux-Arts de la Ville de Paris, Petit Palais

Signed and dated 1887

Panel, 29 × 43 cm. (11½ × 17 in.)

Coll: Zoubalow; given to the museum, 1918.
Lit: La donation Zoubalow aux Musées de France, Paris, 1918, p. 26, No. 616; C. Gronkomski, *Cat. sommaire des colls. municipales*, 1929, No. 238.

ADOLPHE MONTICELLI (1824-86)

356 Don Quixote
Lent by MM. Cailleux, Paris

Signed

Canvas, 97 × 128 cm. (38¼ × 50⅜ in.)

Lit: "Beautés de la Provence", Galerie Charpentier, Paris, 1947, Cat. No. 101; "Magiciens de la peinture", Galerie Bernheim-Jeune, Paris, Cat. No. 39.

JEAN MICHEL GROBON (1770-1853)

357 The Old Quarter of La Pêcherie, Lyons
Lent by the Musée des Beaux-Arts, Lyons

Panel, 29 × 50 cm. (11½ × 19⅝ in.)

Coll: Given by Grand to the museum, 1891.

Lit: Léon Rosenthal, *Florilège des Musées du Palais des Arts de Lyon*, Paris, n.d., p. 149 (repr.); Mme J. Latour, *La peinture Lyonnaise*, Paris, 1948, Cat. No. 50, pl. VII.

LECTURE ROOM

EARLY TAPESTRIES AND DECORATIVE PAINTINGS

ANONYMOUS (early seventeenth century)

358 The Marriage of Louis XIII and Anne of Austria on the Bidassoa

Lent by the Earl of Elgin

Spanish inscriptions on labels indicate the different persons taking part in the scene.

Canvas, 173 × 234 cm. (68 × 92 in.)

Coll: In the Cabinet Doré at the Luxembourg Palace in 1686; French Royal Collection until the Revolution; acquired by Mr Quentin Crawford; purchased 1803 by the Earl of Elgin.
Lit: Paillet's Inventory of the Cabinet Doré, 1686, published in Hustin, *Le Palais du Luxembourg*, 1904, p. 60.

Traditionally said to represent the marriage of Louis XIV and the Infanta Maria Theresa in 1659, but the details do not agree with the accounts of this scene which took place on the island in the middle of the river. For the marriage of Louis XIII, however, in 1613, three barges were set up in the river itself, as shown in this picture. On the right is a pavilion bearing the monogram of the bride, the Infanta Anne. Moreover, the style of the painting fits with a date near 1613, but would be impossible in 1659. In 1686 the painting is recorded in the Cabinet Doré which was decorated for Marie de' Medici, who no doubt bought or commissioned this painting. No author has been suggested for the painting, but it may be by Nicolas Duchesne, official painter to Marie de' Medici, who executed for her the landscapes in the Rubens Gallery in the Luxembourg (1621–25). Paillet, the author of the inventory of 1686, describes these and also the picture here exhibited as *manière flamande*, without mentioning the name of an artist.

ANONYMOUS LATE FOURTEENTH CENTURY (?)

359 A Set of Hunting Scenes

Lent by the Chatsworth Estates Company

Haute-lisse tapestry, wool

(*a*) Otter-hunting, water-fowling and bear hunting
4·09 × 10·8 metres (13 ft. 5 in. × 35 ft. 5 in.)
(*b*) Bear and boar hunting
4·29 × 10·36 metres (14 ft. 1 in. × 34 ft.)
(*c*) Falconry 3·89 × 9·98 metres (12 ft. 9 in. × 32 ft. 9 in.)
(*d*) Falconry and deer hunting
4·01 × 8·53 metres (13 ft. 2 in. × 28 ft.)

Lit: W. G. Thompson, *History of Tapestry* (revised ed., 1930), pp. 154 ff.

Probably woven at Arras or Tournai. These tapestries were for many years at Hardwicke Hall, Derbyshire.
In a letter to the librarian at Chatsworth in 1899, Mr A. F. Kendrick drew attention to a list of presents given in 1399 by Philip the Bold, Duke of Bur-

gundy, to the Dukes of Gloucester and Lancaster, which mentions two sets of tapestries:
(1) *L'Histoire de Deduit et de Plaisance ainsi qu'ils sont en gibier . . .*
(2) *L'Histoire Lorens Guerin qui chasse le Sanglier.*
He suggested that they might conceivably form part of the present series of which four survive in the Devonshire collections.
Owing to lack of space only two of these tapestries can be exhibited at a time. The two others will be substituted during the course of the exhibition.

ANTOINE CARON (c. 1515-93)

360 A Massacre under the Triumvirate
Lent by the Musée des Beaux-Arts, Dijon

Canvas, 142 × 176 cm. (55⅞ × 69¼ in.)

Coll: Recorded as in the hands of a dealer, name unknown, 1850; Mme Thibairena; acquired for the museum in 1945; on loan to the Dijon Museum since 1946.
Lit: A. de Montaiglon, *Antoine Caron* (1850), p. 18; G. Lebel, "Nouvelles précisions sur Caron", *l'Amour de l'Art*, 1938, pp. 271–280; J. Ehrmann, "Antoine Caron, études sur quatre oeuvres nouvelles", *Bulletin de la Soc. de l'histoire de l'art français*, 1945/46, p. 114 (repr.); J. Ehrmann, "Massacre and persecution pictures in sixteenth century France", *Journal of the Warburg and Courtauld Institutes*, VIII, 1945, pp. 195–9 (repr.) (reprinted in *l'Amour de l'Art*, 1945, p. 125); P. Quarré, "Les bas reliefs des Triumvirs à Dijon", *Annales de Bourgogne*, 1948, p. 136.

Other versions are in the Louvre (date 1566), in the museum at Lausanne, in the Mazet collection, Paris, and in private collections in Aix-en-Provence and London.

NICCOLO DELL'ABBATE (c. 1512-70)

361 An Army Encamped
Lent by Sir Alec Martin

Canvas, 175 × 211 cm. (69 × 83 in.)

Coll: Viscount Churchill, Cornbury Park; Christie's 18.7.1947 (lot 174), as Flemish School.

Owing to the presence of the Habsburg double-headed eagle and the crescent, and of figures in Oriental dress, it is thought that the subject of the picture may be the meeting, in 1535, between Charles V and the Bey, Barbarossa, after the siege of Tunis. There is an interesting eye-witness account of this meeting, *La Felice Vittoria de Tunici . . . fatta de la Cesarea Maiesta de Carlo V Imperatore*, being a letter from Fernando Gonzaga to his brother Ercole, Cardinal of Mantua.

ANTOINE CARON (c. 1515-93)

362 The Triumph of Summer
Lent by Messrs Wildenstein

Canvas, 80 × 179·1 cm. (31½ × 70½ in.)

Coll: Sale, Hôtel Drouot, 13.2.1939 (lot 96).
Lit: "Sixteenth Century Paintings from the School of Fontainebleau", Wildenstein, New York, 1940, Cat. No. 6 (repr.); Landscape Exhibition, Brooklyn Museum, 1946, Cat. No. 16 (repr.).

One of a series representing the Triumph of the Seasons. 'Winter' is in the René Holzer Collection, Paris. For the composition of 'Spring' see No. 363.

ANTOINE CARON (c. 1515-93)

363 The Triumph of Spring

Lent by Messrs Wildenstein

Canvas, 80 × 118·1 cm. (31½ × 46½ in.)

Lit: G. Lebel, "La peinture française au 16e siècle", *L'Amour de l'Art*, Dec. 1937, p. 317; G. Lebel, "Nouvelles Précisions sur Antoine Caron", *L'Amour de l'Art*, Sept. 1938, p. 271; *Apollo*. XXXI, 1940, p. 46 (repr.); L. Réau, *La Peinture française du* 14e *au 16e siècle*, Paris, 1939, p. 89 (repr.); *Apollo*, Feb. 1940, p. 46 (repr.); "Sixteenth Century Paintings from the School of Fontainebleau", Wildenstein, New York, 1940, Cat. No. 5.

CENTRAL HALL

EIGHTEENTH CENTURY TAPESTRIES AND PAINTINGS

PIERRE ANTOINE DEMACHY (1703-1807)

364 The Louvre with the Colonnade, recently cleared of buildings
Lent by the Musée Carnavalet, Paris

Canvas, 42 × 66 cm. (16½ × 26 in.)

Coll: Baur Sale, 1890; bought by the Musée Carnavalet.
Lit: Mercure de France, November 1763, p. 171; Cousin, "La collection Baur", *Bulletin des Musées*, August 1891, p. 247; *Figaro illustré*, February 1911, p. 10 (repr.); P. Dorbec, *L'histoire de Paris au Musée Carnavalet*, Paris, 1929, p. 43; Madeleine Charageat, "Les petits maîtres français du XVIIIe siècle", *Visage du Monde, Cahiers d'Art et de Littérature*, No. 81, Paris, 1943, p. 16 (repr., p. 17); M. Bouchery, *Essai sur P. A. Demachy*, unpublished thesis submitted to the Ecole du Louvre, June 23rd, 1948, p. 247, No. 42.

A picture of the same subject was exhibited as No. 72 in the Salon of 1773.

JEAN PILLEMENT (1728-1808)

365 Shepherds in the Mountains
Lent by MM. Cailleux, Paris

Canvas, 61 × 45 cm. (24 × 17¾ in.)

Lit: "La peinture Lyonnaise", Orangerie, 1948, Cat. No. 82.

After FRANÇOIS BOUCHER (1703-70)

366 La Tenture Chinoise
Lent by the Earl of Rosebery

Basse-lisse **tapestry, wool and silk**

(*a*) Hunting.	3·18 × 2·26 metres (10 ft. 5 in. × 7 ft. 5 in.)
(*b*) The Toilette.	3·18 × 2·44 metres (10 ft. 5 in. × 8 ft.)
(*c*) Dancing.	3·28 × 4·22 metres (10 ft. 9 in. × 13 ft. 10 in.)
(*d*) The Chinese Banquet.	3·18 × 3·96 metres (10 ft. 5 in. × 13 ft.)
(*e*) Fishing.	3·28 × 4·22 metres (10 ft. 9 in. × 13 ft. 10 in.)

This series was first woven at the Beauvais Manufactory in 1743 after cartoons by Jacques Dumont (1708–81), prepared from small sketches by François Boucher (which are very probably those preserved in the museum at Besançon). According to the Mentmore Catalogue this set was made by order of the government of Louis XVI as a present to accompany an embassy to the Emperor of Siam. The French Revolution put a stop to the embassy. The tapestries were then sold to a gentleman, who retained them in his possession until his death. They are said to have remained rolled up until their purchase by the Baron Meyer de Rothschild in the nineteenth century. On the back of (*e*) 'Fishing' is woven the inscription *Besnier et Oudry à Beauvais*. The partnership of Besnier and Oudry at the Beauvais factory was dissolved in 1753. According to the "Etat des Tapisseries de Beauvais" (see J. Badin, *Tapisseries* *de Beauvais*, 1900, p. 61) the most complete set of the 'Tenture Chinoise' to be woven before 1753 was a set of five pieces (omitting 'Hunting'), made for Spain in 1750. It seems possible that this is the set now at Mentmore, the 'Hunting' tapestry having been added at a later date from another set.

LOUIS GABRIEL MOREAU called L'AINE (1740-1806)

367 Bridge and Turret

Lent by MM. Cailleux, Paris

Panel, 30 × 38 cm. (11¾ × 15 in.)

Lit: G. Wildenstein, *Louis Moreau*, Paris, 1923, p. 70, No. 183, and pl. 81; M. Florisoone, *La peinture française au XVIIIe siècle*, Paris, 1948, p. 106.

368 The Park of St Cloud

Lent by MM. Cailleux, Paris

Signed with a monogram on the tree-tub in the left foreground

Panel, 72 × 52 cm. (28⅜ × 20½ in.)

Lit: T. Leclère, *Hubert Robert et les paysagistes français du XVIIIe siècle*, Paris, 1913, p. 112; G. Wildenstein, *Louis Moreau*, Paris, 1923, p. 59, No. 21.

Exhibited at the Salon of 1804, No. 329.

CLAUDE JOSEPH VERNET (1714-89)

369 The Shepherdess of the Alps

Lent by the Musée Calvet, Avignon

Signed and dated 1763

Canvas, 120 × 82 cm. (47¼ × 32¼ in.)

Coll: Prince Galitzin Sale, 18.12.1826 (lot 135); Ernest de Millaudon, 1888; Millaudon Bequest to the museum, 1888.
Lit: Léon Lagrange, *Revue Universelle des Arts*, VIII, 1858, p. 67; *Livre d'Or du Musée Calvet*, 1895–97, No. 21; Florence Ingersoll-Smouse, *Joseph Vernet*, Paris, 1926, I, p. 96, No. 776; J. Girard, *Le Musée d'Avignon*, Paris, 1931, p. 48 (repr.).

Replica of a picture painted also in 1763 for Mme Geoffrin; the subject is an episode from Marmontel's *Contes Moraux*. Mme Geoffrin's version was exhibited at the Salon in that year (No. 92), and is now in the Musée de Compiègne (cf. F. Ingersoll-Smouse, *op. cit.*, No. 775, fig. 190).

JEAN BAPTISTE OUDRY (1686-1755)

370 The Fox and the Stork

Lent by the Musée de Versailles

Signed and dated 1747

Canvas, oval, 120·5 × 78 cm. (47⅜ × 30¾ in.)

Coll: Palais de Versailles; Château de Compiègne; returned to Versailles.
Lit: See No. 371.

From the same series as No. 371 (*q.v.*). The subject is taken from La Fontaine's Fables, Book I, No. 18.

JEAN BAPTISTE OUDRY (1686-1755)

371 The Two Dogs and the Dead Ass
Lent by the Musée de Versailles

Signed and dated 1747

Canvas, oval, 118 × 76 cm. (46½ × 30 in.)

Coll: Palais de Versailles; Château de Compiègne (Janzia Catalogue, No. 97); returned to Versailles.
Lit: Gougenot, *Vie de J. B. Oudry*, in M. Dussieux and Montaiglon, *Mémoires inédits sur les membres de l'académie de peinture*, Paris, 1854; Engerand, *Inventaire des tableaux commandés par la Direction des Bâtiments du Roi*, Paris, 1900, p. 356; J. Locquin, *Catalogue raisonné de l'oeuvre de J. B. Oudry*, Paris, 1912, No. 387; J. Vergnet-Ruiz, *Oudry*, Paris, 1930, No. 197.

This picture formed one of a series of six subjects from the Fables of La Fontaine commissioned in November 1747 for the Dauphin's apartments at Versailles. The source for this subject is Book VII, No. 25. Exhibited at the Salon of 1747.
For drawings for the composition, cf. Locquin, *op. cit.*, No. 1115; Vergnet-Ruiz, *op. cit.*, Nos. 169, 445.

ETIENNE POITREAU (1693-1767)

372 Alpine Landscape
Lent by the Musée Fabre, Montpellier

Canvas, 89 × 72 cm. (35 × 28⅜ in.)

Coll: With its pendant (No. 373), the artist's diploma picture for the Academy in 1739; assigned to Montpellier by the State in 1804.
Lit: Description Sommaire des ouvrages exposés . . . dans les salles de l'académie Royale, par M. D——, Paris, 1781, published by Montaiglon, Paris, 1893, p. 153; A. Fontaine, *Les Collections de l'académie royale de Peinture et de Sculpture*, Paris, 1910, p. 230; Joubin, "Peintures académiques au Musée de Montpellier", *Gazette des Beaux-Arts*, 1924, I, pp. 210, 213; "Le paysage français de Poussin à Corot", Paris, 1925, Cat. Nos. 263–4.

373 Alpine Landscape
Lent by the Musée Fabre, Montpellier

Canvas, 89 × 72 cm. (35 × 28⅜ in.)

Coll: See No. 372.
Lit: See No. 372.

HUBERT ROBERT (1733-1808)

374 Fantastic View of Paris
Lent by the Musée d'Epinal

Canvas, 43·7 × 65·4 cm. (17¼ × 25¾ in.)

Coll: Acquired in 1855.
Lit: Lentenac, *Hubert Robert*, Paris, 1929 (pl. 23).

The paintings shows the Pont Neuf, the Porte St Denis and the Colonnade of the Louvre in imaginary juxtaposition.

JEAN PILLEMENT (1728-1808)

375 Shepherds in the Mountains
Lent by MM. Cailleux, Paris
Canvas, 61 × 45 cm. (24 × 17¾ in.)
Lit: "La peinture Lyonnaise", Orangerie, 1948, Cat. No. 83.

LARGE SOUTH ROOM

DRAWINGS

CLAUDE LORRAINE (1600-82)

376 A View of Rome, showing the Gesù
Lent by Paul Oppé, Esq

Pen on blue paper, 8·8 × 19·7 cm. (3½ × 7¾ in.)

Coll: Count de Fries; Sir T. Lawrence; Esdaile; R. Johnson.

From left to right the prominent buildings and monuments are: the tower of the Palazzo Venezia, the Column of Trajan, the Church of the Gesù, and in the distance, right, the towers of S Agnese in the Piazza Navona.

377 A View of the Vatican with the Dome of St Peter's
Lent by Paul Oppé, Esq

Pen and wash on grey-blue paper, 9·5 × 14·5 cm. (3¾ × 5¾ in.)

Coll: Count de Fries; Sir T. Lawrence; Esdaile; R. Johnson.

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

378 River Landscape
Lent by Captain Bruce Ingram

Brush and indian ink on blue paper heightened with body colour, 40 × 32 cm. (15¾ × 12¼ in.)

NICOLAS POUSSIN (1594-1665)

379 Study of a Tree with Hilly Country Behind
Lent by the Ashmolean Museum, Oxford

Brush drawing in bistre over preliminary indications in black chalk, 39·2 × 27 cm. (15⅜ × 10⅝ in.)

Coll: Mariette; Sir T. Lawrence; Randal Davies.
Lit: Old Master Drawings, September 1933, pl. 27; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 486.

ISRAEL SILVESTRE (1621-91)

380 A View of the Palatine
Lent by Sir Robert Witt

Pen and ink, brown and grey wash, 20·6 × 48·3 cm. (8⅛ × 19 in.)

Coll: The Earl of Abingdon.
Lit: "Drawings of Rome and Italy . . . by Israel Silvestre", Colnaghi, 1935, see note on last page of catalogue.

The drawing shows the Arch of Constantine in the foreground. Behind to the right can be seen the twin towers and the garden wall of the Villa Farnese. To the left of these is the small church of S Sebastiano alla Polveriera.

ISRAEL SILVESTRE (1621-91)

381 View of St Peter's from the South
Lent by the Ashmolean Museum, Oxford

Black lead with washes of brownish and greenish watercolours, 21·9 × 32·7 cm. (8⅝ × 14⅝ in.)
Coll: The Earl of Abingdon, purchased by the museum in 1935.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 440; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 499.

This drawing depicts the phase in the construction of Bernini's south belfry, subsequently demolished, when the first story had been completed and the scaffolding erected for the addition of the second. These details put the date of the drawing at about 1639.

CLAUDE LOUIS CHATELET (1753-94)

382 View of the Château or Hermitage de Tropea (Calabria Ultérieure)
Lent by Paul Oppé, Esq

Pen and watercolour, 22 × 34·5 cm. (8⅝ × 13⅝ in.)

Engraved in Saint-Non, *Voyage pittoresque . . . de Naples et de Sicile*, 1781–85, III, p. 136, pl. 175.

NICOLAS POUSSIN (1594-1665)

383 Study of Trees
Lent by Paul Oppé, Esq

Brown wash over pencil indications, 25·4 × 18·6 cm. (10 × 7¼ in.)

Coll: Houlditch.
Lit: Gibson, *Old Master Drawings*, IV, 1930, pl. 29; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, No. 685; Exhibition of Seventeenth Century Art, R.A., 1938, No. 531.

GABRIEL PERELLE (1603-77)

384 Landscape with a Ruined Tower and a Hunter with his Dog
Lent by Sir Robert Witt

Pen and ink on buff paper. 9·2 × 21·3 cm. (3⅝ × 8⅜ in.)

Coll: Hertz, 1846.

JACQUES ROUSSEAU (1630-93)

385 Classical Landscape
Lent by His Majesty the King

Black chalk, pen and bistre with Indian ink wash, 29·3 × 42·7 cm. (11½ × 16¾ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 289.

Part of a series at Windsor of which one has an early eighteenth century inscription: *James Rousseau.*

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

386 Landscape Composition
Lent by the Governing Body of Christ Church, Oxford

Pen and bistre wash, heightened with white, 25·5 × 40·7 cm. (10 × 16 in.)

Hitherto attributed to Nicolas Poussin, but much closer in style to Gaspar Dughet.

FRENCH ARTIST (working in Rome) (c. 1650)

387 View of San Giorgio in Velabro, Rome
Lent by the Governing Body of Christ Church, Oxford

Pen and ink and brown wash on blue paper, heightened with white, 17·5 × 29·5 cm. (6⅞ × 11⅝ in.)

Coll: Guise.
Lit: S. Colvin, *Oxford Drawings*, III, 1907, No. 34; C. F. Bell, *Christ Church Drawings*, 1914, FF8, pl. XCII; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 521.

This drawing and No. 392 have hitherto been attributed to Nicolas Poussin, but their style does not agree with his manner of drawing landscape. They seem to be by an artist working in Rome under the influence of both Poussin and Claude.

ISRAEL SILVESTRE (1621-91)

388 A View of the Ponte Vecchio, Florence
Lent by Captain Bruce Ingram

Black chalk and watercolour, 25·9 × 41 cm. (10 × 16¼ in.)

Coll: The Earl of Abingdon.
Lit: "Drawings of Rome and Italy . . . by Israel Silvestre", Colnaghi, 1935, Cat. No. 6.

Taken from the window of the South Gallery of the Uffizi.

Attributed to NICOLAS POUSSIN (1594-1665)

389 Landscape with a Serpent
Lent by the Musée du Louvre

Pen and bistre wash, 25 × 41·2 cm. (9¾ × 16¼ in.)

Coll: Gatteaux.
Lit: T. Magnin, *Le Paysage français des enlumineurs à Corot* (1928), p. 22; T. Bertin-Mourot, Société Poussin, *Premier Cahier*, 1947, p. 75.

This drawing is connected with the painting by Poussin, the 'Landscape with a Serpent', in the National Gallery (cf. No. 400). The present drawing was probably executed in the artist's studio after an original from his hand.

NICOLAS POUSSIN (1594-1665)

390 Landscape with Nymphs and Cupids riding on Goats
Lent by the Ecole des Beaux-Arts, Paris

Inscribed on verso: Du Poussin, 1630

Pen and bistre wash, 20·1 × 28 cm. (8 × 11 in.)

Coll: Spencer; His de la Salle; Armand-Valton.
Lit: Commemorative Catalogue of the Exhibition of French Art, R.A., 1932, No. 621; "Les artistes français en Italie de Poussin à Renoir", Pavillon de Marsan, 1934, Cat. No. 624; "Art Français du 17e et 18e siècles", Ecole des Beaux-Arts, 1944, Cat. No. 25 (repr.); "Paysages d'Italie", Galerie Charpentier, Paris, 1947, Cat. No. 227.

Study for a painting of which the surviving part is exhibited here; see No. 36.

JACQUES CALLOT (1592-1635)

391 View of Toul
Lent by the Chatsworth Estates Company

Pen and bistre on vellum, 25·3 × 55·6 cm. (10 × 22 in.)

Lit: Exhibition of Seventeenth Century Art, R.A., 1939, Cat. No. 497 (as Silvestre).

This is an exact preparation for the engraving, Meaume 1175. The latter bears the inscription *Israel Silvestre del.*, but even in the eighteenth century when this drawing was unknown it was suggested by Gersaint that the engraving must be after a drawing by Callot (cf. Meaume, *Jacques Callot*, II, p. 504). The drawing has all the marks of his style at its finest and it is impossible to believe that Silvestre can ever have imitated it so skilfully.

FRENCH ARTIST (working in Rome) (c. 1650)

392 View of Mount Aventine and the Tiber
Lent by the Governing Body of Christ Church, Oxford

Pen and ink and brown wash on blue paper, heightened with white, 17·5 × 29·5 cm. (6⅞ × 11⅝ in.)

Coll: Guise.
Lit: Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 525.

See note on No. 387.

ISRAEL SILVESTRE (1621-91)

393 View of the Villa di Papa Giulio, Rome, from the Court
Lent by Sir Robert Witt

Inscribed on the back of the mount: Vigne de Pape Jules en dedans de la cour hors la porte de peuple à Rome . . .

Pen, with grey and bistre wash, 22·2 × 37·8 cm. (8¾ × 14⅞ in.)

Coll: The Earl of Abingdon.
Lit: "Drawings of Rome and Italy . . . by Israel Silvestre", Colnaghi, 1935, Cat. No. 1.

Etched by Silvestre (le Blanc, III, p. 507, 112).
The Villa Giulia was built for Pope Julius III, mainly by Vignola, between 1550–55.

ANONYMOUS ARTIST (early 17th Century)

394 Rest on the Flight (?)
Lent by Sir Robert Witt

Pen and blue wash heightened with white, 24·9 × 19·5 cm. (9¾ × 7¾ in.)

The name of Gaspar Dughet has been suggested for this drawing, but it is far more sensitive than his usual work. It appears also to be by an artist of an earlier generation, probably working in Italy *c.* 1630.

ISRAEL SILVESTRE (1621-91)

395 The Villa Aldobrandini at Frascati: The Terrace Side
Lent by Sir Robert Witt

Pencil with grey and green washes, 22·5 × 33·5 cm. (8⅞ × 13¼ in.)

Coll: The Earl of Abingdon.
Lit: "Drawings of Rome and Italy . . . by Israel Silvestre", Colnaghi, 1935, Cat. No. 11.

The villa was built by Giacomo della Porta for Cardinal Pietro Aldobrandini, 1598–1603.

ADAM FRANS VAN DER MEULEN (1632-90)

396 Fortifications on the Outskirts of a Town
Lent by the Ashmolean Museum, Oxford

Signed: François van de Meulen

Watercolour washes over red and black chalks, 21·5 × 41·5 cm. (8½ × 16⅜ in.)

Coll: Lempereur.

ISRAEL SILVESTRE (1621-91)

397 The Villa Aldobrandini at Frascati, with the Theatre on the left
Lent by Captain Bruce Ingram

Black chalk and watercolour, 28·5 × 46 cm. (11⅛ × 18 in.)

Coll: The Earl of Abingdon.
Lit: "Drawings of Rome and Italy . . . by Israel Silvestre", Colnaghi, 1935, Cat. No. 16.

CHARLES PARROCEL (1688/9-1752)

398 Shooting Waterfowl
Lent by the Trustees of the National Gallery of Scotland, Edinburgh

Pen and wash, 18·5 × 31 cm. (7⅜ × 12⅛ in.)

Coll: Laing Bequest, 1879; Royal Scottish Academy.

Attributed to NICOLAS POUSSIN (1594-1665)

399 View of a Hill Town near Rome
Lent by His Majesty the King

Inscribed: G. P.

Pen and bistre on brown paper, 20·8 × 37 cm. (8¼ × 14½ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 222, pl. 70.

NICOLAS POUSSIN (1594-1665)

400 Study for the 'Landscape with a Serpent'
Lent by the Musée des Beaux-Arts, Dijon

Pen and bistre wash, 26 × 39 cm. (10¼ × 15¼ in.)

Coll: His de la Salle.
Lit: J. Magnin, "Un chef d'oeuvre retrouvé", *La Revue de Bourgogne*, VII, 1918–19, p. 170 (repr.); P. Lavallée, "Quelques dessins français . . . au Musée

de Dijon", *Bul. de la Société de l'Histoire de l'Art français*, 1941–4, p. 115; F. J. B. Watson, "A new Poussin for the National Gallery", *Burl. Mag.*, XCI, 1949, p. 17.

A study for the painting recently acquired by the National Gallery from Wynnstay. Lavallée (*loc. cit.*) doubts the attribution to Poussin, which seems, however, to be perfectly justified. The drawing differs from the painting in many details of the landscape composition, and does not incorporate the principal theme of the painting, namely the man crushed by the serpent and the two figures terrified by the scene. Instead it shows a man carrying a fishing net. For another drawing connected with the same composition, see No. 389.

JEAN JACQUES DE BOISSIEU (1736-99)

401 Study of Three Trees in a Wood
Lent by Sir Robert Witt

Signed: D. B. 1799

Pen and bistre wash heightened with white, 41·3 × 29 cm. (16¼ × 11½ in.)

Coll: Goldschmidt; Baron de Malarssena.

FOLLOWER OF CLAUDE LORRAINE

402 Tivoli, the Cascades
Lent by Paul Oppé, Esq

Inscribed, lower left-hand corner: Veue au bas de Tyvoly come leau sor de dans les roché venan dela cascade, with an erased signature which has been read as 'N. Poussin'

Pen and wash in body colour over red chalk on toned paper, 33·3 × 22·5 cm. (13⅛ × 8⅞ in.)

Coll: Lady Lucas (Wrest Park).

The attribution to Poussin is extremely unlikely as, apart from style, the illiterate French in the inscription is quite uncharacteristic. The drawing, especially in the use of body colour in the foliage, has closer affinities with Claude.

JEAN CHARLES DE LA FOSSE (1721-1808)

403 Interior of a Ruined Building
Lent by the Trustees of the National Gallery of Scotland, Edinburgh

Pen and wash, 29·5 × 19·5 cm. (11⅝ × 7⅞ in.)

Coll: Laing Bequest, 1879; Royal Scottish Academy.

NICOLAS POUSSIN (1594-1665)

404 The Baptism of Christ
Lent by the Ecole des Beaux-Arts, Paris

Pen and bistre wash, 18 × 28·1 cm. (7⅛ × 11 in.)

Coll: Thibaudeau; P. de Chennevières; J. Masson; given to the Ecole des Beaux-Arts, 1927.
Lit: "Donation Masson", Ecole des Beaux-Arts, 1927, Cat. No. 286; Lavallée, *Trésors des Bibliothèques de France*, 1928, II (repr.); Friedlaender, *Drawings of Nicolas Poussin*, 1939, p. 40, No. 76.
A study for the painting finished in 1642 (Grautoff, No. 99), formerly in the collection of the Duke of Rutland.

HUBERT ROBERT (1733-1808)

405 Bank of a River
Lent by the Musée de Valence

Signed

Red chalk, 37 × 29 cm. (14⅝ × 11⅜ in.)

Coll: See No. 425.
Lit: Musée de Valence (*Drôme*), 95 *dessins par Hubert Robert*, Editions Bulloz, Paris, n.d., No. 86.

406 A Ruin in the Campagna
Lent by Paul Oppé, Esq

Red chalk, 36·8 × 55·7 cm. (14½ × 21⅞ in.)

JEAN HONORE FRAGONARD (1732-1806)

407 Steps at the Villa d'Este at Tivoli
Lent by the Musée de Besançon

Red chalk, 35 × 48·5 cm. (13¾ × 19⅛ in.)

Coll: Paris Bequest, No. 590 (see No. 413).
Lit: Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 304; "La paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 426; M. Feuillet et L. Delteil, *Les plus beaux dessins des Musées de France*, I, *Fragonard et Hubert Robert au Musée de Besançon*, Paris, 1926, p. 3, No. 35, pl. 35; C. Martine, *Dessins de Maîtres français*, VI, *Fragonard*, Paris, 1927, pl. 21.

A variant (reversed) is in the collection of Jules Strauss.

ANONYMOUS ARTIST (late 17th Century)

408 View of a Portico in a Garden
Lent by the Musée du Louvre

Pen and bistre wash, 25 × 23·7 cm. (9¾ × 9⅜ in.)

Lit: L. Gillet, *Histoire du Paysage en France*, 1908, pp. 85, 97.

GASPAR DUGHET called GASPAR POUSSIN (1615-75)

409a Wooded Landscape with a Bather
Lent by the Ecole des Beaux-Arts, Paris

Red chalk, pen and wash, 12 × 17·1 cm. (4¾ × 6¾ in.)

Coll: Sir T. Lawrence; Destailleur; Armand-Valton.
Lit: "Paysage français de Poussin à Corot", Petit Palais, Paris, 1925, Cat. No. 413; "Art français, XVIIe et XVIIIe siècles", Paris, 1933, Cat. No. 49.

409b Wooded Landscape with a Bather
Lent by the Ecole des Beaux-Arts, Paris

Red chalk, pen and wash, 13·8 × 25 cm. (5½ × 9¾ in.)

Coll: Desferet; Armand-Valton.

SCHOOL OF FONTAINEBLEAU (late 16th Century)

410 Soldier Taking Leave of a Lady
Lent by the Musée du Louvre

Pen and bistre, 24·3 × 30·5 cm. (9½ × 12 in.)

Lit: L. Gillet, *Paysage du XVI siècle* (*Histoire du paysage français*), 1908, pl. 84; Exhibition, *Dessins français du Musée du Louvre*, Berne, 1948, Cat. No. 8 (repr.).

This drawing is connected with a picture at Fontainebleau of the same subject (Inv. No. 1054), which has been attributed to Dubreuil.

HUBERT ROBERT (1733-1808)

411 Gardens of the Villa Pamphili at Rome
Lent by the Musée de Valence

Red chalk, 30·2 × 44·7 cm. (11⅞ × 17⅝ in.)

Coll: See No. 425.
Lit: P. de Nolhac and G. Loukomski, *Le Rome d'Hubert Robert*, Paris, 1930, No. 60; *Musée de Valence* (*Drôme*), 95 *dessins par Hubert Robert*, Editions Bulloz, Paris, n.d., No. 40.

Ascribed to JEAN HONORE FRAGONARD (1732-1806)

412 Statue in a Grove
Lent by Paul Oppé, Esq

Black chalk, 25 × 37·5 cm. (9⅞ × 14¾ in.)

Coll: d'Hendecourt (as Hubert Robert).

JEAN HONORE FRAGONARD (1732-1806)

413 The Cypresses of the Villa d'Este at Tivoli
Lent by the Musée de Besançon

Red chalk, 47·5 × 35 cm. (18¾ × 13¾ in.)

Coll: One of a series of red chalk drawings executed by Fragonard in Rome between 1759 and 1761 at the request of his friend, the Abbé de St Non; they were acquired from the latter by the architect Paris of Besançon who bequeathed them in 1819 to the library in that town whence they passed to the Museum in 1843 (Paris Bequest No. 587).
Lit: Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, pp. 35, 302 (repr., p. 38); J. Magnin, *La peinture et le dessin au Musée de Besançon*, Dijon, 1919, pp. 85, 228; G. Grappe, *La vie de J. H. Fragonard*, Paris, 1923 (repr., p. 184); "Le Paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 425; M. Feuillet and L. Delteil, *Les plus beaux dessins des Musées de France*, I, *Fragonard et Hubert Robert au Musée de Besançon*, Paris, 1926, p. 3, No. 31, pl. 31; C. Martine, *Dessins de Maîtres français*, VI, *Fragonard*, Paris, 1927, pl. 19; G. Grappe, *La vie et l'oeuvre de J. H. Fragonard*, Paris, 1929, pl. VII; *idem.*, *La vie de J. H. Fragonard*, Paris, 1942, pl. 1; *idem.*, *La vie de J. H. Fragonard*, Monaco, 1946, p. 16; E. and J. de Goncourt, *Fragonard*, Geneva, 1946, pl. 3; Bergeret de Grancourt, *Voyage d'Italie* 1773–74, published by J. Wilhelm, Paris, 1948 (repr., p. 116).

There is a signed replica in wash in the Albertina, Vienna. Certain drawings of this series were exhibited at the Salon of 1765.

JEAN HONORE FRAGONARD (1732-1806)

414 Fête at Rambouillet

Lent by Messrs Wildenstein

Pencil and sepia wash, 35 × 44·5 cm. (13¾ × 17½ in.)

Coll: Etienne Arago Sale, 1872; Maurice de Rothschild.
Lit: Catalogue of the Gulbenkian Collection, National Gallery, 1937, p. 30.

This drawing is for the composition of the same name in the Gulbenkian Collection, now on loan to the National Gallery.

415 The Shady Walk

Lent by the Musée des Beaux-Arts de la Ville de Paris, Petit Palais

Sepia wash, 46 × 35 cm. (18⅛ × 13¾ in.)

Coll: Sireuil Sale, 1781, lot 242; Sainte Sale, 1846, lot 13; Walferdin Sale, 1846, lot 206; Gigoux Sale, 1882, lot 583; Dutuit; Dutuit Gift to the city of Paris.
Lit: Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 293; H. Pannier, manuscript catalogue of drawings, watercolours, and pastels by J. H. Fragonard in public sales from 1770 to 1905, No. 65; C. Mauclair, *Fragonard*, Paris, n.d., p. 13; *Catalogue sommaire des collections Dutuit*, Paris, 1925, No. 1012; P. Dorbec, *L'art du paysage en France*, Paris, 1925, p. 6, pl. I; C. Martine, *Dessins de Maîtres français*, VI, *Fragonard*, Paris, 1927, No. 12; P. de Nolhac, *Fragonard*, Paris, 1931, p. 75; P. Guimbaud, *Fragonard*, Paris, 1947 (repr., p. 9).

No doubt painted during Fragonard's visit to Italy, 1773–74.

JEAN BAPTISTE LE PRINCE (1734-81)

416 The Washerwomen

Lent by the Ecole des Beaux-Arts, Paris

Signed and dated 1770

Chinese ink wash, 27·9 × 38 cm. (11 × 15 in.)

Lit: "Le paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 568, pl. LV; Lavallée, *Dessins français du XVIIIe siècle à l'Ecole des Beaux-Arts*, 1928, pl. 35.

JEAN HONORE FRAGONARD (1732-1806)

417 The Entrance to the Fontanone at the Villa d'Este at Tivoli

Lent by the Musée de Besançon

Red chalk, 48·5 × 36 cm. (19⅛ × 14⅛ in.)

Coll: Paris Bequest, No. 591 (see No. 413).
Lit: Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 304; "Le paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 433, pl. IX; M. Feuillet and L. Delteil, *Les plus beaux dessins des Musées de France*, I, *Fragonard et Hubert Robert au Musée de Besançon*, Paris, 1926, p. 3, No. 34, pl. 34; C. Martine, *Dessins de Maîtres français*, VI, *Fragonard*, Paris, 1927, pl. 22; Bergeret de Grancourt, *Voyage d'Italie*, 1773–74, published by J. Wilhelm, Paris, 1948, p. 68 (repr.).

There was a variant in reverse in the L. B. Rouen Sale in Paris, 1921, lot 136. A drawing by Hubert Robert of the same subject is in the Marc B. . . . Collection, Paris.

JEAN HONORE FRAGONARD (1732-1806)

418 The Grotto of Neptune and the Cascades at Tivoli

Lent by the Musée de Besançon

Red chalk, 36 × 48 cm. (14⅛ × 18⅞ in.)

Coll: Paris Bequest, No. 584 (see No. 413).
Lit: Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 302; "Le paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 434; M. Feuillet and L. Delteil, *Les plus beaux dessins des Musées de France*, I, *Fragonard et Hubert Robert au Musée de Besançon*, Paris, 1926, p. 3, No. 38, pl. 38.

419 Scene in a Park

Lent by the Musée des Beaux-Arts de la Ville de Paris, Petit Palais

Signed: fragonard

Sepia wash, 34 × 46 cm. (13⅜ × 18⅛ in.)

Coll: Walferdin Sale, 1880, lot 237; Dutuit.
Lit: Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 316; H. Pannier, manuscript catalogue of drawings, watercolours, and pastels by J. H. Fragonard in public sales from 1770 to 1905, No. 67; C. Martine, *Dessins de Maîtres français*, VI, *Fragonard*, Paris, 1927, No. 13; *Catalogue Sommaire des Collections Dutuit*, 1925, No. 1011; P. Guimbaud, *Fragonard*, Paris, 1947, p. 8 (repr.).

No doubt executed during Fragonard's visit to Italy, 1773–74.

420 The Temple of the Sibyl at Tivoli

Lent by the Musée de Besançon

Red chalk, 36 × 48·5 cm. (14⅛ × 19⅛ in.)

Coll: Paris Bequest, No. 585 (see No. 413).
Lit: Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, pp. 35, 38, 313; A. Dayot and L. Vaillat, *L'oeuvre de J. B. S. Chardin et J. H. Fragonard*, Paris, n.d. [1907], p. 150, No. 150, pl. XVIII; J. Magnin, *La peinture et le dessin au Musée de Besançon*, Dijon, 1919, p. 228; "Le paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 428; M. Feuillet and L. Delteil, *Les plus beaux dessin des Musées de France*, I, *Fragonard et Hubert Robert au Musée de Besançon*, Paris, 1926, p. 3, No. 37, pl. 37 (as 'Le temple de Vesta'); Villain, *Fragonard*, Paris, 1949, pl. 17.

The following variants are recorded: Walferdin Collection; Beurdeley Sale, 15–17.3.1905, lot 75; Moltke Collection, 1921 (cf. Portalis, *op. cit.*, p. 34 (repr.)).

421 The Great Cascade at Tivoli

Lent by the Musée de Besançon

Red chalk, 49 × 36·5 cm. (19¼ × 14⅜ in.)

Coll: Paris Bequest, No. 588 (see No. 413).
Lit: Roger Portalis, *H. Fragonard, sa vie, son oeuvre*, Paris, 1889, p. 302; J. Magnin, *La peinture et le dessin au Musée de Besançon*, Dijon, 1919, pp. 86, 228; "Le paysage français de Poussin à Corot", Petit Palais, 1925, Cat. No. 432; M. Feuillet and L. Delteil, *Les plus beaux dessins des Musées de France*, I, *Fragonard et Hubert Robert au Musée de Besançon*, Paris, 1926, p. 3, No. 36, pl. 36.

HUBERT ROBERT (1733-1808)

422 Colonnade of the Villa Giulia at Rome
Lent by the Musée de Valence

Signed and dated 1762

Red chalk, 30·5 × 44·6 cm. (12 × 17½ in.)

Coll: See No. 425.
Lit: P. de Nolhac and G. Loukomski, *La Rome d'Hubert Robert*, Paris, 1930, No. 56; *Musée de Valence (Drôme), 95 dessins par Hubert Robert*, Editions Bulloz, Paris, n.d., No. 43.

423 The Tomb of Cecilia Metella on the Via Appia Antica
Lent by Paul Oppé, Esq

Red chalk, 41·9 × 56·5 (16½ × 22¼ in.)

424 The Cloister of the Abbey of Chaalis
Lent by the Musée de Valence

Signed and dated: A. CHALI 1765

Red chalk, 38·3 × 34·2 cm. (15 × 13⅜ in.)

Coll: See No. 425.
Lit: Musée de Valence (Drôme), 95 dessins par Hubert Robert, Paris, n.d., No. 64; "Hubert Robert", Orangerie, Paris, 1933, Cat. No. 4.

425 The Baths of Diocletian at Rome
Lent by the Musée de Valence

Signed and dated 1760

Red chalk, oval, 45 × 39·4 cm. (17½ × 15½ in.)

Coll: This and Nos. 405, 411, 422, 424, 428–9, 434, 439 were in the Hubert Robert Sale, 5.4.1809; bought by the painter Weyrenc; Weyrenc Gift to the Musée de Valence, 1835.
Lit: Musée de Valence (Drôme), 95 dessins par Hubert Robert, Editions Bulloz, Paris, n.d., No. 11.

TOUSSAINT DUBREUIL (1561-1602)

426 Woman Cutting Herbs
Lent by the Musée du Louvre

Pen and bistre wash, heightened with body-colour, 21·9 × 41·5 cm. (8⅝ × 16¼ in.)

Coll: Desneux de la Noue; Jabach; Louvre, Inv. No. 33562.
Lit: Guiffrey and Marcel, *Inventaire général des dessins*, V, p. 32, No. 3682; Dimier, *Les Arts* (1903), p. 32, No. 46; Dimier, *Critiques et Controverses* (1909), pp. 39–46; P. Lavallée, *Le Dessin Français du 13e au 16e siècle*, Paris, 1930.

The attribution is based on the likeness of this drawing to those by Dubreuil in the Louvre for the decorations at St Germain-en-Laye (*Inventaire*, Nos. 3678–3684).

LOUIS GABRIEL BLANCHET (1705-72)

427 A Ruined Basilica
Lent by Sir Robert Witt

Signed: L. G. Blanchet d'apres Nature

Black chalk, heightened with body colour on buff paper, 26×42 cm. (10¼ × 16½ in.)

Coll: Collector's mark unidentified by Lugt.

HUBERT ROBERT (1733-1808)

428 Bank of a River
Lent by the Musée de Valence

Red chalk, 26×41·5 cm. (10¼ × 16⅜ in.)
Coll: See No. 425.

Lit: Musée de Valence (Drôme), 95 dessins par Hubert Robert, Editions Bulloz, Paris, n.d., No. 74.

429 Bridge in a Park
Lent by the Musée de Valence

Red chalk, 28·7×36·8 cm. (11¼ × 14½ in.)

Coll: See No. 425.
Lit: Musée de Valence (Drôme), 95 dessins par Hubert Robert, Editions Bulloz, Paris, n.d., No. 94.

CHARLES JOSEPH NATOIRE (1700-77)

430 View from S Gregorio, Rome, towards the Baths of Caracalla
Lent by the Trustees of the National Gallery of Scotland, Edinburgh

Pen and brush, red chalk, and watercolour, 31×48 cm. (12⅜ × 18⅞ in.)

Coll: Watson Bequest, 1886
Lit: K. T. Parker, *Old Master Drawings*, X, September 1935, p. 28, and pl. 29.

JEAN BAPTISTE OUDRY (1686-1755)

431 The Gardens of Arcueil: Arbours
Lent by the Ecole des Beaux-Arts, Paris

Pencil and white chalk on blue paper, 30·4×45 cm. (12×17¾ in.)

Lit: J. Locquin, *Catalogue raisonné de l'oeuvre de J. B. Oudry*, Paris, 1912, No. 872.

LOUIS FRANÇOIS FAUVEL (1753-1838)

432 The East Front of the Parthenon
Lent by Paul Oppé, Esq

Pen and watercolour, 27×42 cm. (10⅝ × 16½ in.)

Inscribed against the column at the N.E. Corner: *Two deep*

This drawing shows the Parthenon before the marbles of the East front were removed by Lord Elgin between 1802–4. A comparison of this sketch with the more detailed drawing by William Pars, made in 1766 (British Museum), shows that Fauvel has omitted the columns and walls still remaining on the North, South and West sides. The domed building behind is a small mosque which stood within the shell of the temple.

CHARLES LOUIS CLERISSEAU (1722-1820)

433 The Arch of Titus
Lent by Sir Robert Witt

Pen and ink, grey wash, 42·7 × 30·3 cm. (16⅞ × 12 in.)

Beyond the arch can be seen the garden gate of the Villa Farnese, built by Vignola.

HUBERT ROBERT (1733-1808)

434 The Temple of Concord at Rome
Lent by the Musée de Valence

Dated 1775

Red chalk, 37 × 29 cm. (14⅝ × 11⅜ in.)

Coll: See No. 425.
Lit: P. de Nolhac and G. Loukomski, *La Rome d'Hubert Robert*, Paris, 1930, No. 5; *Musée de Valence (Drôme), 95 dessins par Hubert Robert*, Editions Bulloz, Paris, n.d., No. 5.

GABRIEL DE SAINT-AUBIN (1724-80)

435 The Walk
Lent by the Ecole des Beaux-Arts, Paris

Pen and brush and Chinese ink, 17·2 × 24 cm. (6¾ × 9½ in.)

Coll: Destailleur; Armand-Valton.
Lit: Lavallée, *Dessins français du XVIIIe siècle à l'Ecole des Beaux-Arts*, 1928, p. 56, pl. 28; E. Dacier, *Gabriel de St-Aubin*, 1929, No. 559.

JEAN ANTOINE WATTEAU (1684-1721)

436 The Finding of Moses
Lent by the Ecole des Beaux-Arts, Paris

Red chalk, 21·4 × 30·3 cm. (8½ × 12 in.)

Coll: Boilly; Armand-Valton.
Lit: Lavallée, "Un dessin de Watteau", *Trésors des Bibliothèques de France*, I, p. 160 (repr.); *idem.*, "La collection de dessins de la Bibliothèque de l'Ecole des Beaux-Arts", *Gazette des Beaux-Arts*, 1927, p. 425 (repr.); *idem.*, *Dessins français du XVIIIe siècle à l'Ecole des Beaux-Arts*, 1928, p. 10 (pl. 5); Dacier and Martine, *Dessins français . . .*, pl. XLIV; K. T. Parker, *The Drawings of Antoine Watteau*, 1931, pl. XXIV; Lavallée, *Catalogue de l'Exposition, L'Art Français des XVIIe et XVIIIe siècles*, Ecole des Beaux-Arts, Paris, 1933, p. 49, No. 163.

Engraved on wood by J. Germain. Probably executed about 1715–17 when Watteau was staying with Crozat, studying the drawings collected by the latter. Venetian influence is apparent in this drawing.

ADAM FRANS VAN DER MEULEN (1632-90)

437 View of Part of the Town of Douai
Lent by the Ecole des Beaux-Arts, Paris

Pencil and watercolour, 19·7 × 31·3 (7¾ × 12⅜ in.)

Lit: "Van der Meulen", Versailles, 1921, Cat. No. 57; "Art français ancien", Ecole des Beaux-Arts, 1936, Cat. No. 140.

This drawing and No. 513*a* are perhaps from among the number of studies made by van der Meulen in Douai in July 1667.

JEAN BAPTISTE LE PRINCE (1734-81)

438 Pastoral Scene
Lent by Sir Robert Witt
Signed: L. P. 1769
Monochrome, 35·1 × 29·3 cm. (11¾ × 11½ in.)
Coll: 'A.R.D.' (Lugt 172).

HUBERT ROBERT (1733-1808)

439 A Roman Palace
Lent by the Musée de Valence
Red chalk, 37·2 × 29 cm. (14⅝ × 11½ in.)
Coll: See No. 425.
Lit: Musée de Valence (Drôme), 95 dessins par Hubert Robert, Editions Bulloz, Paris, n.d., No. 34.

JEAN BAPTISTE OUDRY (1686-1755)

440 The Gardens at Arcueil
Lent by A. Morhange, Esq
Signed: Oudry 1745
Black and white chalk on brownish paper, 32 × 53·5 cm. (12½ × 21 in.)
Coll: J. Masson.

441 The Gardens of Arcueil: a Tree-lined Walk
Lent by the Ecole des Beaux-Arts, Paris
Signed and dated 1747
Pencil and white chalk on blue paper, 30·5 × 53 cm. (12 × 20⅞ in.)
Lit: J. Locquin, *Catalogue raisonné de l'oeuvre de J. B. Oudry*, Paris, 1912, No. 858.

LOUIS FRANÇOIS FAUVEL (1753-1838)

442 The Temple of Apollo at Bassae
Lent by Paul Oppé, Esq
Watercolour, 21 × 34·2 cm. (8¼ × 13⅜ in.)

HUBERT ROBERT (1733-1808)

443 Mill in the Ile de France
Lent by the Musée de Valence
Red chalk, 30·5 × 40·6 cm. (12 × 16 in.)
Coll: See No. 425.
Lit: Musée de Valence (Drôme), 95 dessins par Hubert Robert, Editions Bulloz, Paris, n.d., No. 92.

JEAN ANTOINE WATTEAU (1684-1721)

444 Copy of a Venetian Landscape in the Titian-Campagnola Style
Lent by the Ashmolean Museum, Oxford

Red chalk, 31 × 43·5 cm. (12¼ × 17⅛ in.)

Coll: Coghlan Briscoe; presented to the museum in 1941 by the N.A.C.F.

Probably drawn about 1715 when (for the second time) Watteau was residing in the house of Pierre Crozat, who in 1714 had acquired a large number of drawings in Italy.

FRANÇOIS BOUCHER (1703-70)

445 Landscape with a Bridge
Lent by Sir Robert Witt

Black chalk, heightened with white on grey paper, 40·8 × 53 cm. (16 × 20⅞ in.)

Coll: Bellingham-Smith.

JEAN ANTOINE WATTEAU (1684-1721)

446 Scene on the Borders of a Forest
Lent by the Ashmolean Museum, Oxford

Inscribed on the verso: Vatteau in an eighteenth-century hand

Red chalk, 13·2 × 19·3 cm. (5¼ × 7⅝ in.)

Coll: Paignon-Dijonval.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 493 (as Gillot).

In the Ashmolean Catalogue of 1935 Dr Parker lists this drawing as by Gillot, but he now believes that its handling justifies the traditional attribution to Watteau.

CLAUDE LORRAINE (1600-82)

447a An Artist Drawing
Lent by His Majesty the King

Pen and bistre, 12·8 × 9·3 cm. (5 × 3¾ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 59, pl. 90.

This, with Nos. 450a & b, 452a & b, 457a & b, 459b, and 461a & b, which are of almost exactly the same dimensions and very close in general character, probably formed part of a single sketch book.

447b A Valley with Trees
Lent by His Majesty the King

Pen and bistre wash, 9·2 × 12·6 cm. (3⅝ × 5 in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 60, pl. 91.

447c The Banks of the Tiber
Lent by His Majesty the King

Pen and bistre wash, 9·2 × 12·7 cm. (3⅝ × 5 in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 61, pl. 92.

CLAUDE LORRAINE (1600-82)

448 A View of the Arch of Titus with the Wall of the Villa Farnese
Lent by Sir Robert Witt

Pen and brown ink and bistre wash on blue paper, 10·5 × 20 cm. (4⅛ × 7⅞ in.)

Verso: A Figure beside a Mediaeval Wall
Coll: Esdaile; C. S. Bale.

See note on No. 522. This drawing is connected with those there mentioned.

449 The Disembarkation of Cleopatra at Tarshish
Lent by the Chatsworth Estates Company

Pen and bistre wash, 13·8 × 20·5 cm. (5½ × 8 in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 84; Smith, 284; Pattison, p. 281, No. 9.

A study for *Liber Veritatis*, 63, now in the Louvre (314).

450a A View of the Colosseum
Lent by His Majesty the King

Pen and bistre wash, 12·5 × 9·2 cm. (4¾ × 3⅝ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 52, pl. 85.

Cf. note to No. 447a.

450b Roman Arches and a Tower
Lent by His Majesty the King

Pen and bistre wash over black chalk, 12·7 × 9·1 cm. (5 × 3⅝ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 54, pl. 81.

Cf. note to No. 447a.

Attributed to CLAUDE LORRAINE (1600-82)

451 A Study of Trees
Lent by His Majesty the King

Pen and bistre with black chalk, 28·5 × 22·1 cm. (11¼ × 8¾ in.)

Verso: The same study partly traced through

Lit: A. F. Blunt, *Windsor Drawings*, No. 63, pl. 94.

Formerly attributed to Poussin, but almost certainly by Claude.

CLAUDE LORRAINE (1600-82)

452a The Wall of a Villa near Rome
Lent by His Majesty the King

Pen and bistre wash, 12·7 × 9·3 cm. (5 × 3¾ in.)

Verso: Figure studies

Lit: A. F. Blunt, *Windsor Drawings*, No. 50, pl. 88.

Cf. note to No. 447a.

CLAUDE LORRAINE (1600-82)

452b The Campo Vaccino with the Entrance to the Villa Farnese

Lent by His Majesty the King

Pen and bistre wash, 12·8 × 9·4 cm. (5 × 3¼ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 51, pl. 80.

Cf. note to No. 447a.

453 A Classical Building

Lent by Sir Robert Witt

Pen and brown ink, 17·3 × 12·5 cm. (6⅞ × 5⅛ in.)

Coll: Richardson, sen.; Reynolds; Aylesford; Woodburn.
Lit: Old Master Drawings, 1928, III; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 532.

454 St John the Baptist Preaching

Lent by His Majesty the King

Pen and bistre with bistre and grey wash on buff paper, 21·8 × 25·7 cm. (8⅝ × 10⅛ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 44, pl. 75.

455a Rocky Landscape

Lent by the Ashmolean Museum, Oxford

Pen and bistre, 13·3 × 20·3 cm. (5¼ × 8 in.)

Coll: Chambers Hall.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 413.

455b Landscape with a Herd of Deer

Lent by the Ashmolean Museum, Oxford

Pen and bistre with faint bistre and grey washes over black chalk, 19·2 × 25·4 cm. (7⅝ × 10 in.)

Coll: Richardson, sen.; B. West; Chambers Hall.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 414.

456 View of the Roman Forum

Lent by Miss Armide Oppé

Pen and bistre wash, 8·5 × 12 cm. (4¾ × 7¼ in.)
On the left the Temple of Saturn, on the right the Arch of Septimius Severus.

457a San Giorgio in Velabro

Lent by His Majesty the King

Pen and bistre wash, 12·8 × 9·5 cm. (5 × 3¾ in.)

Verso: Study of a man

Lit: A. F. Blunt, *Windsor Drawings*, No. 56, pl. 87.

Cf. note to No. 447a.

CLAUDE LORRAINE (1600-82)

457b A House in the Campagna
Lent by His Majesty the King
Pen and bistre wash, 12·7 × 9·4 cm. (5 × 3¾ in.)
Lit: A. F. Blunt, *Windsor Drawings*, No. 57, pl. 84.
Cf. note to No. 447a.

458 A Farm in the Campagna
Lent by Captain Bruce Ingram
Pen and bistre, 12 × 9·2 cm. (4¾ × 3¾ in.)

459a Landscape with Trees and a Bridge
Lent by His Majesty the King
Pen and bistre wash, 9·6 × 15·4 cm. (3¾ × 6⅛ in.)
Lit: A. F. Blunt, *Windsor Drawings*, No. 49.
Possibly connected with *Liber Veritatis*, Nos. 87, 147, and III, 99, and datable about 1640–60.

459b SS Giovanni e Paolo, Rome
Lent by His Majesty the King
Pen and bistre wash, 12·7 × 9·4 cm. (5 × 3¾ in.)
Lit: A. F. Blunt, *Windsor Drawings*, No. 58, pl. 84.
Cf. note to No. 447a.

460 Farm Buildings under a Tall Tree
Lent by the Ashmolean Museum, Oxford
Inscribed: Claudio Gillé
Pen and brush and brown ink over red and black chalk, 31 × 21·7 cm. (12¼ × 8½ in.)
Coll: Chambers Hall.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 409.

461a A View of the Colosseum
Lent by His Majesty the King
Pen and bistre wash, 12·7 × 9·2 cm. (5 × 3⅝ in.)
Lit: A. F. Blunt, *Windsor Drawings*, No. 53, pl. 83.
Cf. note to No. 447a.

461b The Campo Vaccino with the Basilica of Constantine
Lent by His Majesty the King
Pen and bistre wash, 12·8 × 9·3 cm. (5 × 3¾ in.)
Lit: A. F. Blunt, *Windsor Drawings*, No. 55, pl. 82.
Cf. note to No. 447a.

462 The Tomb of Cecilia Metella
Lent by His Majesty the King
Black and red chalk with grey wash, 9·8 × 22·3 cm. (3⅞ × 8¾ in.)
Lit: A. F. Blunt, *Windsor Drawings*, No. 62, pl. 93.

CLAUDE LORRAINE (1600-82)

463 Moses and the Burning Bush

Lent by the Chatsworth Estates Company

Pen and bistre wash, 15·5 × 20·7 cm. (6⅛ × 8¼ in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 95; Smith, 295; Pattison, p. 281, No. 8; *Vasari Society*, 2nd Series, VI, pl. 22; Exhibition of Seventeenth Century Art, R.A., 1939, Cat. No. 505.

The same subject is treated in the painting in the Earl of Ellesmere's collection (cf. No. 46) and in several other drawings (cf. No. 467).

464 A River in Flood

Lent by the Governing Body of Christ Church, Oxford

Brush, brown wash and black chalk, 22·9 × 34·3 cm. (9 × 13½ in.)

Verso: red chalk figure drawings.

Coll: Guise.
Lit: S. Colvin, *Oxford Drawings*, III, 1907, No. 36; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 516.

465 Jacob wrestling with the Angel

Lent by the Chatsworth Estates Company

Signed: Claudio Gellée . . . fecit Roma 1671

Pen and bistre wash, the figures of Jacob and the Angel added in sepia and body colour, 25 × 37·1 cm. (9⅞ × 14⅝ in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 97; Smith, 297; Pattison, p. 281, No. 6.

Study with variations for *Liber Veritatis*, 181, now in the Hermitage (1431; repr. Friedlaender, *Claude Lorrain*, 1921, p. 95).

466 Landscape with a Shepherd and his Dog

Lent by the Earl of Leicester

Signed: Claudio fecit 1670(?)

Pen and brown ink and brown and grey wash, heightened with white, 25·5 × 39 cm. (10⅛ × 15⅜ in.)

Lit: Exhibition of Old Master Drawings from Holkham Hall Collection, Norwich Art Gallery, 1949, Cat. No. 39.

467 Moses and the Burning Bush

Lent by His Majesty the King

Pen, bistre wash and black chalk, 18·6 × 39·2 cm. (7¼ × 15½ in.)

Verso: A Man Fishing

Lit: A. F. Blunt, *Windsor Drawings*, No. 45, pl. 78.

A study for the painting in the Bridgewater Collection, painted for M. de Bourlemont in 1664 (cf. No. 46).

CLAUDE LORRAINE (1600-82)

468 Seaport with a Stormy Sky
Lent by the Earl of Leicester

Pen and brown ink and brown wash, 21·1 × 32·5 cm. (8¼ × 12¾ in.)

Lit: Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 517; Exhibition of Old Master Drawings from Holkham Hall Collection, Norwich Art Gallery, 1949, Cat. No. 44.

Supposed to represent the Port of Genoa, and if so, probably drawn about 1627. Used in a picture engraved in the Lebrun Gallery (Smith 421), the present whereabouts of which is unknown.

469 Ascanius shooting the Stag of Sylvia
Lent by the Ashmolean Museum, Oxford

Inscribed in Claude's hand: Claudio f. 1682 *libro* 7 *di virgilio. Come Ascanio saetta il cervo di silvia figliola di Tirro*

Pen and bistre with bistre wash, touched with body colour and with horizon and perspective lines in black chalk, 24·8 × 31·5 cm. (9¾ × 12⅜ in.)

Coll: Pond; Barnard; Lord Palmerston; presented to the museum by Mrs W. F. R. Weldon, 1926.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 402.

This is a drawing for the picture (No. 64 in this exhibition) also in the Ashmolean. See also No. 486.

470 The Marriage of Isaac and Rebecca
Lent by His Majesty the King

Inscribed on verso: Claudio Lorenzo Vero. Claudio IV fecit, the second inscription being in Claude's handwriting

Black chalk, pen and bistre wash, heightened with white, 34·1 × 44·4 cm. (13½ × 17½ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 41. pl. 72.

471 The Capitol from the Campo Vaccino
Lent by the Governing Body of Christ Church, Oxford

Pen and brown wash, 25 × 28·2 cm. (8⅛ × 11⅛ in.)

Verso: landscape sketch in red chalk

Coll: Unknown collector of the eighteenth century (Lugt 1160); Guise.
Lit: C. F. Bell, *Christ Church Drawings*, 1914, FF18, pl. XVII; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, Cat. No. 593; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 528.

472 Landscape with Herd being driven across a Stream
Lent by the Chatsworth Estates Company

Pen and bistre wash, 25·6 × 38·7 cm. (10⅛ × 15¼ in.)

Coll: 2nd Duke of Devonshire.

473 A Pond amid Trees
Lent by the Ashmolean Museum, Oxford

Black chalk, partly worked over with the brush and pen in bistre, 19·2 × 25·4 cm. (7⅝ × 10 in.)

Coll: Chambers Hall.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 426.

CLAUDE LORRAINE (1600-82)

474 Landscape with Two Shepherds and their Flock
Lent by the Earl of Leicester

Pen, brown ink and brown wash, 33·5×43 cm. (13¼×17 in.)

Lit: Exhibition of Old Master Drawings from Holkham Hall Collection, Norwich Art Gallery, 1949, Cat. No. 38.

475 A Landscape in the Roman Campagna
Lent by Captain Bruce Ingram

Pen and bistre with grey wash, 14·2×18 cm. (5½×7¼ in.)

476 Extensive View with a Town in the Middle Distance
Lent by the Ashmolean Museum, Oxford

Pen and brush in bistre over black chalk, 18·1×25·9 cm. (7⅛×10⅛ in.)

Coll: Chambers Hall.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 403.

Almost certainly to be dated fairly early.

477 The Tiber Valley
Lent by Paul Oppé, Esq

Brown wash on toned paper, 16·2×26·8 cm. (6½×10½ in.)

Coll: Earl Spencer; Holland Hibbert; Lord Knutsford.
Lit: Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 529.

Aquatinted by Earlom, 1819, in *Liber Veritatis*, III, pl. 50.

478 Pastoral Landscape with Goats
Lent by the Chatsworth Estates Company

Black chalk, pen and bistre wash, heightened with white, 21·4×31·5 cm. (8⅜×12⅜ in.)

Coll: Unidentified mark G.H.O.; 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 89; Smith, 289; Pattison, p. 281, No. 19.

479 A Waterfall
Lent by the Earl of Leicester

Brown wash and point of the brush, heightened with white, 55×41·6 cm. (21⅞×16⅜ in.)

Lit: Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 522 (as Dughet); Exhibition of Old Master Drawings from Holkham Hall Collection, Norwich Art Gallery, 1949, Cat. No. 41.

Formerly attributed to Gaspar Poussin, but undoubtedly by Claude. It is nevertheless unusual, both in its size and choice of subject.

480 View of the Belvedere and Fortifications of the Vatican
Lent by the Earl of Leicester

Pen and brown ink and brown wash, 16×40·9 cm. (6¼×16⅛ in.)

Lit: Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 507; Exhibition of Old Master Drawings from Holkham Hall Collection, Norwich Art Gallery, 1949, Cat. No. 42.

CLAUDE LORRAINE (1600-82)

481 Landscape Study with the Angle of a Building

Lent by the Ashmolean Museum, Oxford

Brush drawing in bistre, 18·5 × 24·5 cm. (7¼ × 9⅝ in.)

Coll: (?) V.C. (Lugt 2508); Chambers Hall.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 405; Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 496.

Almost certainly to be dated fairly early.

482 St Peter's from S Onofrio

Lent by the Governing Body of Christ Church, Oxford

Brush and bistre, 16·3 × 21·6 cm. (6⅜ × 8½ in.)

Coll: Guise.
Lit: C. F. Bell, *Christ Church Drawings*, 1914, FF20, pl. XIX; *Commemorative Catalogue of the Exhibition of French Art*, R.A., 1932, Cat. No. 631 (attributed to Nicolas Poussin).

483 Aeneas and Acatus meeting Venus

Lent by the Chatsworth Estates Company

Inscribed: Enea accompagnato d'Acato rincontra Venus in habito di di cacciatrice lib: 1°. *Enide di Virgilio.*

Pen with pale and dark bistre and grey wash, 24·6 × 31·8 cm. (9¾ × 12½ in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 94; Smith, 294; Pattison, p. 281, No. 2.

484 The Apulian Shepherd changed into an Oleaster

Lent by His Majesty the King

Black chalk, pen and bistre wash, with white, on brown paper, with some watercolour in figures, 35·1 × 46·5 cm. (13⅞ × 18¼ in.)

Verso: The same subject

Lit: A. F. Blunt, *Windsor Drawings*, No. 43, pl. 77.

A study for the painting in the Bridgewater Collection (*Liber Veritatis* 142).

485 Landscape with Shepherd and Shepherdess

Lent by the Chatsworth Estates Company

Pen and bistre wash, 18·8 × 25·1 cm. (7⅜ × 9⅞ in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 98; Smith, 298; Pattison, p. 281, No. 12.

486 Ascanius Shooting the Stag of Sylvia

Lent by the Chatsworth Estates Company

Inscribed in Claude's hand: libro settimo di Virgilio foglio 16 *Come Ascanio saetto il Cervo de Silvia figliuola di Tirro Claude I.V.F. Roma* 1671678 (*sic*, two versions of the date overlapping).

Pen and bistre with grey wash, 25·3 × 32·6 cm. (10 × 12⅞ in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, 93; Smith, 293; Pattison, p. 281, No. 3.

A study for the painting of 1682 in the Ashmolean Museum. (See No. 64.)

CLAUDE LORRAINE (1600-82)

487 The Crossing of the Red Sea

Lent by His Majesty the King

Signed on verso: Cladio ivf

Pen with bistre and grey wash, heightened with white, 27·4×36·7 cm. (10¾ × 14½ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 46, pl. 79.

This drawing can probably be dated *c.* 1670–80. It is not connected with any known painting.

488 Acis and Galatea

Lent by His Majesty the King

Pen and bistre wash, heightened with white, on brown paper, 35·3×46·5 cm. (13⅞ × 18¼ in.)

Verso: The same subject

Lit: A. F. Blunt, *Windsor Drawings*, No. 42, pl. 73.

A study for the painting at Dresden dated 1651 and executed for M. Delagard (*Liber Veritatis* 141).

489 Cattle driven past a Ruined Temple

Lent by the Earl of Leicester

Signed: Claudio . . . Roma

Pen and brown ink, and brown and grey wash with some white, 15·8×21·9 cm. (6¼ × 8⅝ in.)

Lit: Exhibition of Old Master Drawings from Holkham Hall Collection, Norwich Art Gallery, 1949, Cat. No. 37 (repr.).

A study, in reverse, for the etching 'Le Troupeau en marche' (Robert Dumesnil, No. 18; Blum, No. 36).

490 Wooded Landscape with Two Seated Women

Lent by the Chatsworth Estates Company

Signed: CLAUDIO INF . . .

Black chalk, pen and bistre, bistre and sepia wash, heightened with body colour, 23·5×39·3 cm. (9¼ × 15½ in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 90; Smith, 290; Pattison, p. 281, No. 17.

491 The Landing of Aeneas in Italy

Lent by His Majesty the King

Signed: Claudio lvf Roma 1677

Pen and bistre, with bistre and grey wash, 25·7×33·5 cm. (10⅛ × 13¼ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 48, pl. 86.

This drawing is closely connected with *Liber Veritatis* 185, of which the painting was executed for Prince Gaspero Altieri in 1675 (cf. No. 69). But as it is dated two years later, this cannot be a study for the painting.

CLAUDE LORRAINE (1600-82)

492 Landscape with Egeria and her Nymphs

Lent by the Earl of Leicester

Inscribed by the artist: Dea ninfa Egeria Claudio IV Roma 1670

Pen and brown wash, 40·1 × 52·2 cm. (15¾ × 20 in.)

Lit: Exhibition of Seventeenth Century Art, R.A., 1938, Cat. No. 523; Exhibition of Old Master Drawings from Holkham Hall Collection, Norwich Art Gallery, 1949, Cat. No. 36.

This drawing corresponds more or less exactly with the painting of the subject in the Naples Gallery (Smith, 175). (See *Liber Veritatis* 175.)

493 A View of the Campagna

Lent by the Earl of Leicester

Pen and bistre wash, 13·3 × 25·9 cm. (5¼ × 10 in.)

Lit: Exhibition of Old Master Drawings from Holkham Hall Collection, Norwich Art Gallery, 1949, Cat. No. 43.

494 The Sermon on the Mount

Lent by the Chatsworth Estates Company

Pen and bistre with grey wash. 29·2 × 44·4 cm. (11½ × 17½ in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 100; Smith, 300; Pattison, p. 280, No. 4.

The same subject is treated with many variations in *Liber Veritatis* 138 (cf. No. 66).

495 Hagar and the Angel

Lent by the Chatsworth Estates Company

Inscribed in a later hand: Claudio Gillée

Pen and bistre wash, 22·2 × 32·3 cm. (8⅞ × 12¾ in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 87; Smith, 287; Pattison, p. 281, No. 15.

496 Landscape with a Classical Building

Lent by the Earl of Leicester

Signed: Claudio inventor fecit Roma 1671

Pen, brown ink and brown wash, heightened with white, 25·8 × 30·8 cm. (10 × 14⅞ in.)

Lit: Exhibition of Old Master Drawings from Holkham Hall Collection, Norwich Art Gallery, 1949, Introduction and Cat. No. 35.

This drawing corresponds with the picture in the Naples Gallery (Smith, 178) with the title 'Templum Veneris', painted for the Constable Colonna in 1672 (see *Liber Veritatis* 178).

CLAUDE LORRAINE (1600-82)

497 The Temple of Apollo at Delphi
Lent by His Majesty the King

Inscribed in Claude's handwriting: Il Tempio di Apollo in delfo sopra l monte parnaso [?] *cavata da giustino historico* and, on a rock in the foreground: *Claud*[*e*] *ivf Roma* 1672 *Ro*[*ma*]

Pen and bistre, with grey wash, 25·4 × 31·8 cm. (10 × 12½ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 47, pl. 74.

An elaborate study for *Liber Veritatis* 182. The painting was executed for Cardinal Massimi in 1673 and was later in the collection of the Earl of Derby; see *Burl. Mag.*, LXXVII, 1940, pp. 192–195 (repr.).

NICOLAS POUSSIN (1594-1665)

498 Hercules and Deianira
Lent by His Majesty the King

Pen and bistre. 22 × 31·8 cm. (8⅝ × 12½ in.)

Coll: Massimi, 27.
Lit: A. F. Blunt, *Windsor Drawings*, No. 207, pl. 50.

Study for the painting for Chantelou, executed about 1637–39.

SECOND SCHOOL OF FONTAINEBLEAU (c. 1590-1600)

499 Rinaldo Leaving Armida
Lent by His Majesty the King

Pen and bistre wash, 22·4 × 37·3 cm. (8⅞ × 14⅝ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 20, pl. 6.

Related to the style of Ambroise Dubois and Toussaint Dubreuil, though it cannot be definitely attributed to either. Possibly connected with a cycle of paintings illustrating Tasso executed by the former in conjunction with Testelin in the Queen's apartment in the Louvre.

FOLLOWER OF CLAUDE LORRAINE (1600-82)

500 A Seaport
Lent by the Governing Body of Christ Church, Oxford

Pen and bistre, 27·7 × 42·2 cm. (10⅞ × 16⅝ in.)

Lit: C. F. Bell, *Christ Church Drawings*, 1914, FF25.

A pair to No. 506 (*q.v.*)

GABRIEL PERELLE (1603-77)

501 Landscape
Lent by His Majesty the King

Pen and bistre, 10·2 × 20 cm. (4 × 7⅞ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 152, pl. 96.

CLAUDE LORRAINE (1600-82)

502 Study of Trees in a Gale
Lent by the Ashmolean Museum, Oxford

Black chalk, heightened with body colour, 39·4 × 25·3 cm. (15½ × 10 in.)

Coll: Wicar; Sir T. Lawrence; Woodburn (No. 42); Esdaile; Chambers Hall.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 418.

JACQUES CALLOT (1592-1635)

503 La Rue Neuve de Nancy
Lent by His Majesty the King

Pen and bistre wash (much rubbed), 14·2 × 49·5 cm. (5⅝ × 19½ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 23, pl. 8.

This is a finished study for the engravings of 1628, 'La Rue Neuve de Nancy' (Meaume 621).

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

504 Italian Landscape
Lent by His Majesty the King

Pen and bistre heightened with white on blue paper, 25·8 × 41·2 cm. (10⅛ × 16¼ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 38.

This drawing and No. 510 are a pair. The attribution is not certain, but the drawings are by the same hand as others traditionally ascribed to Gaspar (cf. Vasari Society Reproductions, Second Series, Part III, No. 17).

CLAUDE LORRAINE (1600-82)

505 Christ appearing to Mary Magdalene
Lent by the Chatsworth Estates Company

Signed: CLAUDIO IVF Rome 1679, the last figure not being quite certain

Pen and bistre wash heightened with white, 14·7 × 24·4 cm. (5¾ × 9⅝ in.)

Coll: 2nd Duke of Devonshire.
Lit: Liber Veritatis, III, No. 83; Smith, 283; Pattison, p. 281, No. 7.

A study for *Liber Veritatis* 194, now in Frankfort (repr. Friedlaender, *Claude Lorrain*, 1921, p. 109).

FOLLOWER OF CLAUDE LORRAINE (1600-82)

506 A Seaport with Figures on a Terrace
Lent by the Governing Body of Christ Church, Oxford

Pen and bistre, 28·1 × 42·4 cm. (11⅛ × 16⅝ in.)

Lit: C. F. Bell, *Christ Church Drawings*, 1914, FF24.

A pair to No. 500. An elaborate drawing in the manner of Claude's finished compositions, but certainly not from his own hand. The building in the foreground is the unfinished court of the Villa Madama.

JACQUES CALLOT (1592-1635)

507 The Palazzo Pitti

Lent by His Majesty the King

Signed: I. Callot fecit 1630

Pen and bistre on vellum, 22·6 × 32·8 cm. (8⅞ × 12⅞ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 22, pl. 7.

CLAUDE LORRAINE (1600-82)

508 A Wooded Landscape

Lent by Captain Bruce Ingram

Black chalk and bistre wash, 32·6 × 24·1 cm. (12¾ × 9½ in.)

Coll: Houlditch.

NICOLAS POUSSIN (1594-1665)

509 St Mary of Egypt and St Zosimus

Lent by His Majesty the King

Pen and bistre wash, 22·5 × 31 cm. (8⅞ × 12¼ in.)

Coll: Massimi, 66.

Lit: A. F. Blunt, *Windsor Drawings*, No. 195, pl. 43.

Executed *c.* 1635.

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

510 A View of Tivoli

Lent by His Majesty the King

Pen and bistre heightened with white on blue paper, 25·4 × 41·2 cm. (10 × 16¼ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 37.

A pair to No. 504.

GEORGES MICHEL (1763-1843)

511 The Place du Trône with the Barrière and two Columns by C. N. Ledoux

Lent by Sir Robert Witt

Black chalk with some grey wash and touches of watercolour on figures and trees, 19 × 30·2 cm. (7½ × 11⅞ in.)

ANONYMOUS, French Topographical Artist (Working c. 1810)

512 View of the Château and Cascade of St Cloud

Lent by C. Marshall Spink, Esq

Gouache, 51·5 × 75 cm. (20¼ × 29½ in.)

Coll: The Earl of Ilchester.

This and drawings Nos. 514 and 516 form part of a series which represents views of Paris and its neighbourhood. They can be dated on topographical evidence *c.* 1810, and appear to be by a French hand. The name of Henri Joseph van Blarenberghe has been suggested as their author.

ADAM FRANS VAN DER MEULEN (1632-90)

513a View of the Convent of the Jacobins at Douai
Lent by the Ecole des Beaux-Arts, Paris

Watercolour, 12 × 19·5 cm. (4¾ × 7⅝ in.)

Coll: J. Masson; given to the Ecole des Beaux-Arts, 1927.
Lit: Exhibition of drawings, Bibliothèque National, Paris, 1930, Cat. No. 65.

Cf. note to No. 437.

513b The Porte de Lille at Courtrai
Lent by the Ecole des Beaux-Arts, Paris

Watercolour, 12 × 19·7 cm. (4¾ × 7¾ in.)

Coll: J. Masson; given to the Ecole des Beaux-Arts, 1927.
Lit: Exhibition, "Van der Meulen", Versailles, 1921, Cat. No. 63; Exhibition, "Art français ancien", Ecole des Beaux-Arts, 1936, Cat. No. 138.

ANONYMOUS, French Topographical Artist (Working c. 1810)

514 The Luxembourg Palace
Lent by C. Marshall Spink, Esq

Gouache, 52·3 × 74 cm. (20⅝ × 29⅛ in.)

Coll: The Earl of Ilchester.

See note to No. 512.

LOUIS MOREAU (The Elder) (1740-1805)

515 River Landscape
Lent by Paul Cassirer, Ltd

Signed: L. M.

Watercolour, 21 × 32·5 cm. (8¼ × 12¾ in.)

Coll: Charles Wilmers.

ANONYMOUS, French Topographical Artist (Working c. 1810)

516 The Pont des Arts, Paris
Lent by C. Marshall Spink, Esq

Gouache, 51·3 × 73·3 cm. (20 3/16 in. × 28⅞ in.)

Coll: The Earl of Ilchester.

See note to No. 512.

CLAUDE LORRAINE (1600-82)

517 A Peasant with Cattle
Lent by Paul Oppé, Esq

Pen and wash on buff paper, 12·7 × 9·2 cm. (5 × 3⅝ in.)

Coll: Earl Spencer; Samuel Woodburn.

The drawing by its size and style seems almost certainly to be from the sketch book of which sheets exist at Windsor and elsewhere (cf. No. 447a).

ISRAEL SILVESTRE (1621-91)

518 View of an Italian Palace
Lent by the Ecole des Beaux-Arts, Paris

Pen and watercolour, 8·7 × 16·3 cm. (3⅜ × 16⅜ in.)

Coll: J. Masson; given to the Ecole des Beaux-Arts, 1927.
Lit: "Donation Masson", Ecole des Beaux-Arts, 1927, Cat. No. 132.

ANONYMOUS ARTIST (c. 1650)

519 Landscape: 'Le Palais sur le mont'
Lent by His Majesty the King

Inscribed: Le Palais sur le mont

Pen and bistre with watercolour, 27 × 41·3 cm. (10⅝ × 16¼ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 301, pl. 98.

JEAN BAPTISTE LALLEMAND (1716-1803)

520 A Mediterranean Seaport
Lent by Captain Bruce Ingram

Watercolour, 10·5 × 25·5 cm. (4¼ × 10 in.)

School of NICOLAS POUSSIN (1594-1665)

521 A View of an Italian Farm Building
Lent by His Majesty the King

Pen and bistre with traces of black chalk, 26·8 × 31·1 cm. (10½ × 12¼ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 274, pl. 71.

Traditionally ascribed to Gaspar Dughet, but quite unlike him in style.

GASPAR DUGHET, called GASPAR POUSSIN (1615-75)

522 A View of the Tiber
Lent by Sir Robert Witt

Pen and ink with bistre wash on blue paper. 10·5 × 20·6 cm. (4⅛ × 8⅛ in.)

Verso: Study of a male draped figure.

The drawing, in the colour of the paper, size, medium and style, is closely related to No. 448 here ascribed to Claude. Several other drawings, on the same paper and with measurements of very slight variation which exist in private collections, are also variously ascribed to Gaspar and Claude.

CHARLES NICOLAS COCHIN (The Younger) (1715-90)

523 Vue de l'Entrée du Jardin de la Tirelire
Lent by the Ashmolean Museum, Oxford

Signed: Cochin filius 1746

Black chalk with body colour and light washes of watercolour, 23·2 × 15·4 cm. (9⅛ × 6 in.)

Coll: Presented to the museum by Dr F. A. Drey through the N.A.C.F. in 1938.

Lit: K. T. Parker, *Ashmolean Drawings*, No. 482.

This drawing is very unusual for Cochin, but there is a series of comparable sketches, made at Rome, in the Ecole Polytechnique in Paris which came from the collection of the Marquis de Ménars.

ISRAEL SILVESTRE (1621-91)

524 A Panorama of Loreto

Lent by Professor A. F. Blunt

Pencil and watercolour, 22·5 × 45 cm. (8⅞ × 17¾ in.)

Coll: The Earl of Abingdon.
Lit: "Drawings of Rome and Italy . . . by Israel Silvestre", Colnaghi, 1935, Cat. No. 19.

A study for Silvestre's etching (le Blanc 233).

Attributed to ANTOINE CARON (c.1515-93)

525 The Water Fête: Combat, Assault of an Island

Lent by the Trustees of the National Gallery of Scotland, Edinburgh

Pen and bistre wash, heightened with body-colour, 32 × 46·5 cm. (12½ × 18¼ in.)

Coll: Laing Bequest, 1879; Royal Scottish Academy.

A study for a tapestry in the Uffizi representing a fête given in the reign of Henry III, in which, however, large figures have been added in the foreground. The drawing can be attributed with some certainty to Caron on the stylistic likeness to his designs for the "Histoire d'Arthémise" (cf. Fenailles, *Etat Général des Tapisseries de la Manufacture des Gobelins*, Paris, 1923, V, pp. 113 ff.

ISRAEL SILVESTRE (1621-91)

526 A View looking North-west from the Tower of S Giorgio Maggiore, Venice

Lent by Captain Bruce Ingram

Pencil and watercolour on vellum, 17·1 × 47·6 cm. (6¾ × 18¾ in.)

Coll: The Earl of Abingdon.
Lit: "Drawings of Rome and Italy . . . by Israel Silvestre", Colnaghi, 1935, Cat. No. 3.

The view extends from the site of the present Grand Hotel on the extreme left to the Doge's Palace on the right.

ADAM PERELLE (1640-95)

527 Abbey on the Banks of a River

Lent by the Ecole des Beaux-Arts, Paris

Pen and ink, 10 × 23·5 cm. (4 × 9¼ in.)

ISRAEL SILVESTRE (1621-91)

528 The Grotto at Meudon

Lent by His Majesty the King

Pen and bistre, outlines gone over with the stylus, 7·4 × 18·2 cm. (2⅞ × 7¼ in.)

Lit: A. F. Blunt, *Windsor Drawings*, No. 296, pl. 95.

This is an exact study for the engraving by Silvestre (le Blanc, III, 48, 8).

JACQUES ANDROUET DUCERCEAU (the Elder) (c. 1518-84)

529 A Study of Classical Ruins
Lent by Paul Oppé, Esq

Pen and ink with blue wash, 14·2 × 8·3 cm. (5⅝ × 3¼ in.)

Engraved by the artist for his series 'Fragments Antiques' (1550) (Bartsch, 355). Geymüller, in *Les Ducerceau* (1880), reproduces this print (pl. 66, p. 175).

JACQUES COURTOIS, called LE BOURGUIGNON (1621-76)

530 View of a Plain by the Sea
Lent by the Chatsworth Estates Company

Pen and bistre wash, 19·3 × 26·4 cm. (7½ × 10½ in.)

Coll: 2nd Duke of Devonshire.

The traditional attribution to Courtois is probably correct, though the names of Claude and Grimaldi have been suggested.

CONSTANTIN GUYS (1802-92)

531 Oriental Landscape: Cape Kerson
Lent by the Musée des Arts Décoratifs, Paris

Inscribed: Landing port of the French Army

Watercolour and indian ink on paper, 19 × 30 cm. (7½ × 11⅞ in.)

Coll: Armand Dorville.
Lit: "Constantin Guys", Pavillon de Marsan, Paris, 1937, Cat. No. 290.

GEORGES MICHEL (1763-1843)

532 Landscape Study
Lent by the Ashmolean Museum, Oxford

Black chalk with washes of watercolour, 18·5 × 30 cm. (7¼ × 11¾ in.)

Verso: A cobbled street

Coll: E. Calando; J. P. and C. Heseltine; purchased by the museum in 1934.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 597.

Probably dated after 1810, as shown by the prevalence of Dutch influence on the *recto* study.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

533 Alpine Landscape on Lake Maggiore
Lent by Dr Grete Ring

Inscribed: Lac majeure. Stamped: *Vente Corot*

Pen and ink, 28 × 41 cm. (11 × 16⅛ in.)

Verso: Another view of the same lake.

Coll: S. Meller.

HENRI HARPIGNIES (1819-1916)

534 The Village Street at Oisème
Lent by the Syndics of the Fitzwilliam Museum, Cambridge

Signed: H. Harpignies 88. *Oisème*

Watercolour, 35·2 × 51 cm. (13⅞ × 20⅛ in.)

Coll: Sir John Day; Barbizon House; bought from them, 1931, and presented to the museum by the Friends of the Fitzwilliam.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

535 Landscape with Woodcutters
Lent by Dr Grete Ring
Stamped: Vente Corot
Pen and ink, 30 × 44·5 cm. (11⅞ × 17½ in.)
Verso: A wooded landscape.

THEODORE ROUSSEAU (1812-67)

536 La Lande, a Road Across the Heath
Lent by the Trustees of the National Gallery of Scotland, Edinburgh
Studio Stamp: Th. R.
Brush drawing in sepia, 19·8 × 28 cm. (7¾ × 11 1/16 in.)
Coll: Alexander Reid, purchased 1924.
Lit: Commemorative Catalogue of the Exhibition of French Art, R.A., 1932, No. 920; R. Huyghe, *Le Dessin Français aux XIX siècle*, pl. 61.

FRANÇOIS MARIUS GRANET (1775-1849)

537 View of the Cloisters of Sta Maria degli Angeli, Rome
Lent by Sir Robert Witt
Pen and bistre wash, 22·6 × 34 cm. (8⅞ × 13⅜ in.)

GEORGES SEURAT (1859-91)

538 The Tree Trunk
Lent by the Musée du Louvre, Paris
Conté crayon on paper, 31·5 × 24 cm. (12⅜ × 9½ in.). R.F. 29549
Coll: Given by Camille Pissarro to the Musée du Luxembourg; Musée National d'Art Moderne; Musée du Louvre.
Lit: W. Georges, *Seurat*, Paris, 1928; G. Kahn, *Dessins de Seurat*, Paris, 1929, pl. 29; J. Rewald, *Seurat*, Paris, 1948, pl. 54.
Executed *c.* 1882.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

539 Civitа̀ Castellana
Lent by Dr Grete Ring
Inscribed: Civita Castellana mai 1826
Pencil, 35·5 × 44·5 cm. (14 × 17½ in.)
Coll: Gobin.

540 Neuchâtel
Lent by P. M. Turner, Esq
Signed: a Neuchatel. 1839. *C.C.*
Black chalk, 19 × 24 cm. (7½ × 9½ in.)

THEODORE ROUSSEAU (1812-67)

541 Trees and Rocks
Lent by the Musée du Louvre, Paris
Stamped: Th. R.
Charcoal on paper, 17 × 24·3 cm. (6¾ × 9½ in.)
Coll: Haviland Sale (lot 40); Ph. Burty Sale (lot 130).

JOHANN BARTHOLD JONGKIND (1819-91)

542 Antwerp
Lent by the Musées Nationaux, Paris
Signed and dated: 26 *Sept.* 1866 *anvers*
Pencil and watercolour, 25·5 × 44 cm. (10 × 17¼ in.)
Formerly Musée du Luxembourg, Paris, No. 1746.

AUGUSTE RENOIR (1841-1919)

543 Jeune Femme au bord d'un Etang
Lent by the Ashmolean Museum, Oxford
Signed: Renoir
Watercolour, 13·5 × 17·5 cm. (5⅜ × 6⅞ in.)
Coll: Montague Shearman; bequeathed by him 1939.

FRANÇOIS MARIUS GRANET (1775-1849)

544 Pastiche from Guardi
Lent by Paul Oppé, Esq
Pen and coloured washes, 20·2 × 30·1 cm. (8 × 11⅞ in.)

JOHANN BARTHOLD JONGKIND (1819-91)

545 The Meuse at Dordrecht
Lent by the Musées Nationaux, Paris
Signed
Watercolour and pencil, 28 × 42 cm. (11 × 16½ in.)
Formerly Musée du Luxembourg, Paris, No. 1237.

PAUL CEZANNE (1839-1906)

546 The Shed
Lent by the Home House Trustees
Black chalk and watercolour, 31 × 47·5 cm. (12¼ × 18¾ in.)
Coll: Samuel Courtauld.
Lit: Venturi, No. 837.
Painted about 1880.

ANTOINE LOUIS BARYE (1795-1875)

547 Rocky Landscape: Deer about to Leap
Lent by the Musée du Louvre, Paris

Signed: Barye

Watercolour with body colour on paper, 14·2 × 22·2 cm. (5⅝ × 8¾ in.)

Coll: Barye Sale, 7.2.1876; Baillehache; J. Zoubalow Collection; J. Zoubalow Gift, 1924. R.F. 4200.

PAUL CEZANNE (1839-1906)

548 The Mill on the River
Lent by Messrs Adam Bros

Watercolour, 31·5 × 49·5 cm. (12½ × 19½ in.)

Coll: Ambroise Vollard.
Lit: Venturi, No. 1554; F. Novotny, *Paul Cézanne*, Phaidon Press, 1947, pl. 104; "Paul Cézanne . . . Watercolours", Arts Council, 1946, Cat. No. 32.

EUGENE DELACROIX (1798-1863)

549 A Flower Bed
Lent by the Musée du Louvre

Signed: E.D.

Watercolour, 18 × 29 cm. (7⅛ × 11⅜ in.)

PAUL CEZANNE (1839-1906)

550 La Montagne St Victoire
Lent by a private collector, Paris

Watercolour on paper, 31 × 47 cm. (12¼ × 18½ in.)

Lit: Royal Society of Arts Journal, 1940, No. 26, p. 247; Dorival, *Cézanne*, Paris, 1948, repr. p. 146, p. 170, No. 146; "Les origines de l'art moderne", Strasbourg, Besançon, Nancy, 1947–48, Cat.

Painted *c.* 1900. Not in Venturi's *Catalogue Raisonné.*

ANTOINE LOUIS BARYE (1795-1875)

551 Jaguar devouring a Hind
Lent by the Musée du Louvre

Signed: BARYE

Watercolour with body colour, 23·5 × 29·8 cm. (9¼ × 11¾ in.)

Coll: Probably lot 124 in the Barye Sale, 7.2.1876; Kapferer; J. Zoubalow; J. Zoubalow Gift, 1914.
Lit: "Gros, ses amis, ses élèves", Petit Palais, Paris, 1936, Cat. No. 118; "Delacroix et le paysage romantique", Atelier Delacroix, Paris, 1949, Cat.

PAUL CEZANNE (1839-1906)

552 The River's Edge
Lent by Oswald T. Falk, Esq

Watercolour, 34 × 51·5 cm. (13¼ × 20¼ in.)

Coll: Ambroise Vollard.
Lit: Venturi, No. 1550; "Paul Cézanne . . . Watercolours", Arts Council, 1946, Cat. No. 31.

JOHANN BARTHOLD JONGKIND (1819-91)

553 **View of the Quai de l'Hôtel de Ville, Paris**
Lent by the Musées Nationaux, Paris
Signed and dated: 8 *mai* 1868. *Paris*
Pencil and watercolour, 23 × 45·5 cm. (9 × 18 in.)
Formerly in the Musée du Luxembourg, Paris.

PAUL CEZANNE (1839-1906)

554 **La Montagne Sainte-Victoire**
Lent by the Home House Trustees
Watercolour, 31·5 × 47·5 cm. (12⅜ × 18¾ in.)
Coll: Samuel Courtauld.
Lit: Venturi, No. 1023.
Painted about 1890.

THEODORE ROUSSEAU (1812-67)

555 **Rouen**
Lent by the Whitworth Art Gallery, Manchester
Watercolour, 19·5 × 29 cm. (7⅝ × 11⅜ in.)
Coll: Bought 1925 from Messrs Cremetti.

FRANÇOIS MARIUS GRANET (1775-1849)

556 **Landscape in the Ile de France**
Lent by the Musée Granet, Aix-en-Provence
Watercolour, 19 × 25 cm. (7½ × 9⅞ in.)
Lit: Catalogue des aquarelles du Musée Granet, No. 36.

JEAN FRANÇOIS MILLET (1814-75)

557 **Landscape**
Lent by P. M. Turner, Esq
Stamped: J.F.M.
Pencil, pen and wash, 10 × 15·2 cm. (4 × 6 in.)

CAMILLE PISSARRO (1830-1903)

558 **Pea-Stickers**
Lent by Mrs Lucien Pissarro
Signed: C. Pissarro 1890
Gouache on paper in the shape of a fan, 35·5 × 59·5 cm. (14 × 23 in.).
Lit: Pissaro and Venturi, No. 1652.

EUGENE DELACROIX (1798-1863)

559 **The Old Bridge at Mantes**
Lent by the Société des Amis d'Eugène Delacroix
Watercolour, 23 × 30 cm. (9 × 11¾ in.)
Coll: Bequeathed by Baron J. Vitta to the Société des Amis d'Eugène Delacroix.
Lit: Delacroix et le paysage romantique, Atelier d'Eugène Delacroix, 1949, No. 103 (repr.).

FRANÇOIS MARIUS GRANET (1775-1849)

560 Paris: View of the Seine Bridges
Lent by the Musée Granet, Aix-en-Provence

Dated 1841

Watercolour, 22 × 35 cm. (8⅝ × 13¾ in.)

Lit: Catalogue des aquarelles du Musée Granet, No. 34.

VICTOR HUGO (1802-85)

561 Landscape with a Ruined Tower and Castle
Lent by Sir Robert Witt

Signed: V. Hugo

Pen and bistre with bistre wash, 13·2 × 17·4 cm. (5¼ × 6⅞ in.)

JOHANN BARTHOLD JONGKIND (1819-91)

562 View of Chabans (Isère)
Lent by the Musées Nationaux, Paris

Signed and dated: 24 *Sept* 1876, *and inscribed: Chabans. Isère*

Pencil and watercolour, 22·5 × 49 cm. (8⅞ × 19¼ in.)

Formerly in the Musée du Luxembourg, Paris, No. 1745.

VICTOR HUGO (1802-85)

563 Landscape with Cottage
Lent by M. René Varin

Wash drawing, 17·1 × 31 cm. (6¾ × 12¼ in.)

Lit: "A Thousand Years of French Books", National Book League, 1948, Cat. No. 337.

JEAN BAPTISTE CAMILLE COROT (1796-1875)

564 Souvenir d'Italie
Lent by the Syndics of the Fitzwilliam Museum, Cambridge

Charcoal, 32·5 × 76 cm. (12¾ × 30 in.)

Coll: Corot Sale; Ricketts and Shannon; bequeathed by C. H. Shannon in 1937.

JACQUES CALLOT (1592-1635)

565 A Volume containing about 270 Etchings and 146 Original Drawings
Lent by the Chatsworth Estates Company

Coll: Israel Silvestre; Loigny; Fagnani; 2nd Duke of Devonshire.

This volume was discovered by Mr Francis Thompson, librarian to the Duke of Devonshire, in the library at Chatsworth, but has not hitherto been exhibited or described. It contains drawings for most of Callot's major series of landscape etchings, some for the 'Combat à la Barrière' (Meaume 492–503), 'Il Solimano' (Meaume 434–39), the 'Grande Passion' (Meaume 12–18), etc. The volume can be identified with one which belonged to the engraver Israel

Silvestre, which is mentioned by Félibien (*Entretiens*, Trévoux, 1725, III, pp. 370, 380). He refers explicitly to the drawings of the 'Solimano' and states that Silvestre acquired them from the collector Jean Vivot (d. 1673), who was Félibien's predecessor in charge of the "Magasin des Antiques" of Louis XIV (cf. Bonnaffée, *Amateurs français du 17e siècle*, 1884, p. 327). He further mentions in the Silvestre volume 42 landscape drawings given by Callot to Silvestre, which can almost certainly be identified with the group Nos. 319–360 in the Chatsworth volume. Félibien adds that they were used by Callot as demonstrations in the lessons which he gave to Gaston, Duke of Orléans, brother of Louis XIII, when he was in exile at Nancy in 1629. In one case there is a pair of almost identical drawings (Nos. 319, 320), both of excellent quality, and one is tempted to wonder whether one is a copy made of the other as a demonstration during the course of the lessons. According to L. Zahn (*Die Handzeichnungen des Jacques Callot*, Munich, 1923, p. 85) Silvestre's volume also contained 12 drawings of the Passion (which would agree with Nos. 407–419, except that here are 13 instead of 12) and 54 landscapes other than those already mentioned (the present volume contains 45). Their further history can be traced through Florent le Comte who, in his *Cabinet des Singularitez*, first published in 1699 (ed. 1702, III, p. 375), tells us that they had passed to Silvestre's son-in-law, Nicolas Petit de Loigny, who had sold them to Fagnani, an Italian dealer living in Paris. It was no doubt from him that they were acquired by the 2nd Duke of Devonshire (1672–1729), whose insignia appears on the binding of the book. The fact that the Duke bought volumes which come ultimately from Silvestre is confirmed by the existence at Chatsworth of a volume of engravings by Silvestre in which the prints are not stuck in, but have been pulled directly on the pages of the album, which must therefore be a volume specially prepared by Silvestre or perhaps by Fagnani to whom many of his plates passed (cf. Mariette, *Abécédario*, I, p. 290).

SMALL SOUTH ROOM

DRAWINGS AND ENGRAVINGS

JEAN FRANÇOIS MILLET (1814-75)

566 Peasant in a Field
Lent by P. M. Turner, Esq
Stamped: J.F.M.
Black chalk, 17·8 × 25·5 cm. (10 × 7 in.)

EDGAR DEGAS (1834-1917)

567 Landscape with Houses
Lent by Dr Grete Ring
Stamped on the frame: Atelier Degas
Pen and indian ink, 8·8 × 15 cm. (7⅛ × 9⅞ in.)

JEAN FRANÇOIS MILLET (1814-75)

568 The Screen of Trees
Lent by the Musée du Louvre, Paris
Black chalk on paper, 18·3 × 28·3 cm. (7¼ × 11⅛ in.)
Coll: Léon Bonnat; bequeathed by him to the museum, 1922.
Lit: J. Guiffrey et P. Marcel, *Inventaire général des dessins*, X, No. 10534, p. 136; R. Huyghe et P. Jacottet, *Le dessin français au XIXe siècle*, Lausanne, 1948, pl. 66.

569 The Sower
Lent by P. M. Turner, Esq
Signed: J. F. Millet
Black chalk, 15·2 × 20·3 cm. (6 × 8 in.)
Lit: L. Bénédite, *Drawings by J. F. Millet*, London, 1906, pl. 33.

570 Rustic Labourers
Lent by the Ashmolean Museum, Oxford
Stamped: J.F.M.
Charcoal, 34 × 21·4 cm. (13⅜ × 8⅜ in.)
Coll: Staats Forbes; Bellingham Smith; purchased by the museum, 1934.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 598.

GEORGES SEURAT (1859-91)

571 The Haystacks
Lent by Sir Kenneth Clark
Conté crayon, 23 × 30·5 cm. (9 × 12 in.)
Coll: Fénéon.
Lit: G. Coquiot, *Seurat*, 1924, p. 251; G. Kahn, *Les Dessins de Seurat*, Paris, 1929, pl. 23; J. de Laprade, *Georges Seurat*, Monaco, 1945, pl. 81.

JEAN FRANÇOIS MILLET (1814-75)

572 The Fisherman
Lent by the Musée du Louvre, Paris
Signed
Charcoal on paper, 32·6 × 49 cm. (12¾ × 19¼ in.)
Coll: Isaac de Camondo Bequest, 1911.
Lit: Cat. de la Coll. Camondo, 1922, No. 282; Guiffrey et Marcel, *Inventaire général des dessins*, X, No. 10467; Huyghe et Jacottet, *Le dessin français au XIXe siècle*, Lausanne, 1948, pl. 63.

573 Two Peasants Tilling
Lent by P. M. Turner, Esq
Stamped: J.F.M.
Black chalk, 23 × 30·5 cm. (9 × 12 in.)
Coll: Bellingham-Smith.

574 November
Lent by the Glasgow Corporation (Burrell Collection)
Signed: J. F. Millet
Pastel, 71 × 95·4 cm. (28 × 37½ in.)
Lit: "The Burrell Collection Exhibition", Glasgow, 1949, Cat. No. 758.

GEORGES SEURAT (1859-91)

575 Ploughing
Lent by the Musée du Louvre, Paris
Conté crayon on paper, 24·5 × 23 cm. (9⅝ × 9⅛ in.). R.F. 29543
Coll: Given by Camille Pissarro to the Musée du Luxembourg; Musée National d'Art Moderne; Musée du Louvre.
Lit: L. Cousturier, *Seurat*, Paris, 1926, pl. 42; G. Hahn, *Dessins de Seurat*, Paris, 1929, pl. 27.
Drawn *c.* 1881–2.

JEAN FRANÇOIS MILLET (1814-75)

576 A River Scene
Lent by the Ashmolean Museum, Oxford
Signed: J.F.M.
Charcoal, heightened with body colour, on brownish paper, 14·9 × 23·3 cm. (5⅞ × 9⅛ in.)
Coll: Bequeathed by Mrs W. F. R. Weldon in 1937.
Lit: K. T. Parker, *Ashmolean Drawings*, No. 600.

577 A Forest
Lent by M. René Varin
Conté crayon.
41 × 30·8 cm. (16⅛ × 12⅛ in.)

JEAN FRANÇOIS MILLET (1814-75)

578 Landscape with Trees
Lent by P. M. Turner, Esq

Stamped: J.F.M.

Black chalk, 16·5 × 23·5 cm. (6½ × 9¼ in.)

579 A Wood
Lent by Paul Oppé, Esq

Signed: J.F.M.

Black chalk, touched with white on brownish paper, 29·5 × 46·6 cm. (11⅝ × 18¼ in.)

Coll: Sir John Day.

580 Gréville
Lent by P. M. Turner, Esq

Inscribed: Gréville. endroit dit le lieu[?] *Bailly.* 6 *août* 1871. Stamped *J.F.M.*

Black chalk, 17·8 × 25·5 cm. (7 × 10 in.)

Lit: L. Bénédite, *The Drawings of J. F. Millet*, London, 1906, pl. 2.

JEAN AUGUSTE DOMINIQUE INGRES (1780-1867)

581 Views of Rome
Lent by the Musée Ingres, Montauban

Five drawings in the same frame

1. The Villa Medici

   Signed: Ingres. d. 187 (probably for 1807)
   Sepia on paper, 29 × 23 cm. (11½ × 9 in.)

   Lit: Lapauze, *Jean Briant, paysagiste* . . ., Paris, 1911, p. 11 (repr.).
2. Four views in the gardens of the Villa Medici
   Each 13 × 11 cm. (5⅛ × 4⅜ in.)

Bequeathed by Ingres to the Musée de Montauban.

582 Views of Rome
Lent by the Musée Ingres, Montauban

Inscribed by the artist

Four pencil drawings in one frame, each inscribed with the title:

1. *Vue de St Jean et Paul.* 13 × 23·5 cm. (5¼ × 9¼ in.).
2. *Vue de S M Maggiore vu du Colisée.* 13·5 × 23 cm. (5⅜ × 9 in.).
3. *Vue du Capitole prise du Mont Avantin.* 16 × 23·5 cm. (6¼ × 9¼ in.).
4. *Vue de l'entrée de St Martin Eglise ou je me suis Marié à Rome.* 16 × 21 cm. (6¼ × 8¼ in.)

Bequeathed by Ingres to the Musée de Montauban.

CHARLES MERYON (1821-68)

583 Le Pont au Change
Lent by the Ashmolean Museum, Oxford

Etching. Delteil No. 34

CHARLES MERYON (1821-68)

584 The Arch of the Pont Notre Dame
Lent by the Ashmolean Museum, Oxford
Etching. Delteil No. 25

JEAN BAPTISTE CAMILLE COROT (1796-1875)

585 Italian Landscape
Lent by Messrs Colnaghi
Etching. L.D. 7

CHARLES MERYON (1821-68)

586 La Morgue
Lent by the Ashmolean Museum, Oxford
Etching. Delteil No. 36

587 The Apse of Notre Dame
Lent by the Ashmolean Museum, Oxford
Etching. Delteil No. 38
Inscribed in Meryon's hand: A Monsieur Ch. Pradier. C. Meryon

588 La Pompe Notre Dame
Lent by the Ashmolean Museum, Oxford
Etching. Delteil No. 31

CHARLES JACQUE (1813-94)

589 The Cottage
Lent by Messrs Colnaghi
Etching. G. 237

CHARLES MERYON (1821-68)

590 Le Petit Pont
Lent by the Ashmolean Museum, Oxford
Etching. Delteil No. 24

FELIX BRACQUEMOND (1833-1914)

591 The Park of St Cloud in Winter
Lent by Messrs Colnaghi
Engraving

MAXIME LALANNE (1827-86)

592 Benzeval
Lent by Messrs Colnaghi
Etching. Béraldi, 52. 1868–72

CHARLES MERYON (1821-68)

593 The Clock Tower
Lent by the Ashmolean Museum, Oxford
Etching. Delteil No. 28

ADOLPHE APPIAN (1819-98)

594 The Bridge at Hauteville
Lent by Messrs Colnaghi
Etching. J. 27

JULES BASTIEN-LEPAGE (1848-84)

595 The Scyther
Lent by Harold J. L. Wright, Esq
Etching. Béraldiz. 1878

CHARLES FRANÇOIS DAUBIGNY (1817-78)

596 Cows in a Wood
Lent by Messrs Colnaghi
Cliche verre. L.D. 149

CAMILLE PISSARRO (1830-1903)

597 Field and Mill at Osny
Lent by Mrs Lucien Pissarro
Etching. Delteil No. 59. 1885

CHARLES FRANÇOIS DAUBIGNY (1817-78)

598 The Sheepfold
Lent by Messrs Colnaghi
Etching. L.D. 95

599 The Rising Moon over the Oise
Lent by Messrs Colnaghi
Etching. L.D. 123

CAMILLE PISSARRO (1830-1903)

600 A Wood near Pontoise
Lent by Mrs Lucien Pissarro
Etching. Delteil No. 16. 1879

601 Rain
Lent by Mrs Lucien Pissarro
Etching. Delteil No. 24. 1879

CHARLES NICOLAS COCHIN (1715-90) and JEAN PHILIPPE LEBAS (1707-83), after CLAUDE JOSEPH VERNET (1714-89)

602 View of Toulon
Lent by Messrs Colnaghi
Engraving. *Dated* 1762
After the painting in the Louvre from the series of the 'Ports de France' (cf. also No. 606).

NICOLAS HENRI TARDIEU (1674-1749) adapted from ANTOINE WATTEAU (1684-1721)

603 Watteau and Jean de Julienne in a Park
Lent by Messrs Colnaghi
Engraving. Dacier and Vuaflart, 3

NICOLAS HENRI TARDIEU (1674-1749) after ANTOINE WATTEAU (1684-1721)

604 The Embarkation for Cythera
Lent by Messrs Colnaghi
Engraving. Dacier and Vuaflart, 110
Cf. note on No. 86

JEAN MOYREAU (1690-1762) after ANTOINE WATTEAU (1684-1721)

605 The Picnic
Lent by Messrs Colnaghi
Engraving. Dacier and Vuaflart, 66

CHARLES NICOLAS COCHIN (1715-90) and JEAN PHILIPPE LEBAS (1707-83), after CLAUDE JOSEPH VERNET (1714-89)

606 View of Antibes
Lent by Messrs Colnaghi
Engraving. *Dated* 1762
After the painting in the Louvre from the series of the 'Ports de France' (cf. also No. 602).

J. M. MOREAU (the younger) (1741-1814) after P. L. MOREAU (dates unknown)

607 Fête given for the birth of the Dauphin, son of Louis XVI, in 1782
Lent by Messrs Colnaghi
Engraving

CHARLES NICOLAS COCHIN (1715-90) after ANTOINE WATTEAU (1684-1721)

608 The Arbour of Bacchus
Lent by Messrs Colnaghi
Engraving. Dacier and Vuaflart, No. 265.

LOUIS CREPY (born 1680) after ANTOINE WATTEAU (1684-1721)

609 Perspective
Lent by Messrs Colnaghi
Engraving. Dacier and Vuaflart, 172

MICHEL AUBERT (1700/1704-57) after ANTOINE WATTEAU (1684-1721)

610 A Festival in Honour of Pan
Lent by Messrs Colnaghi
Engraving. Dacier and Vuaflart, 226

MULLER AND HELLAND after MULLER (dates unknown)

611 The Crossing of the St Bernhard
Lent by Messrs Colnaghi
Aquatint
From a series of engravings illustrating the Italian Campaign of 1800.

GABRIEL PERELLE (1602-77)

612 Landscape with Bird Trap
Lent by Harold J. C. Wright, Esq
Engraving

CLAUDE LORRAINE (1600-82)

613 The Draughtsman
Lent by Messrs Colnaghi
Etching. R.D., 9

JACQUES CALLOT (1592-1635)

614 La Grande Chasse
Lent by Harold J. C. Wright, Esq
Etching. Meaume 711

615 The Battle of Avigliano
Lent by Messrs Colnaghi
Etching. Meaume 509

GABRIEL PERELLE (1602-77)

616 Rocky Landscape
Lent by Harold J. C. Wright, Esq
Engraving

CLAUDE LORRAINE (1600-82)

617 The Ford
Lent by Messrs Colnaghi
Etching. R.D., 8

618 Landscape with Shepherd and Shepherdess
Lent by Messrs Colnaghi
Etching. R.D., 21.i
For a fourth state of this etching, see No. 619.

619 Landscape with Shepherd and Shepherdess
Lent by Messrs Colnaghi
Etching. R.D., 21.iv
For a first state of this etching, see No. 618.

620 Peasant Dance
Lent by Messrs Colnaghi
Etching. R.D., 10

JACQUES CALLOT (1592-1635)

621 The Pont Neuf and the Tour de Nesle
Lent by Messrs Colnaghi
Etching. Meaume 714

FRANÇOIS BOUCHER (1703-70)

622 The Washerwoman
Lent by Harold J. C. Wright, Esq
Etching. Baudicourt 14

CLAUDE LORRAINE (1600-82)

623 Sunrise
Lent by Messrs Colnaghi
Etching. R.D., 15

624 The Wooden Bridge
Lent by Messrs Colnaghi
Etching. R.D., 14

625 Dance by a River
Lent by Messrs Colnaghi
Etching. R.D., 6

CHARLES NICOLAS COCHIN (1715-90) and others

626 The Conquests of the Emperor of China
Lent by Messrs Colnaghi
Engravings, *c.* 51 × 89 cm. (*c.* 20 × 35 in.)

The series consists of sixteen large and four small engravings (not exhibited) after drawings sent by the Emperor Ch'ien Lung in 1765–66 to France to be engraved. According to the *Mémoires de Bertin* (MS, Bibliothèque de l'Institut) the original intention was to send them to England, but a French missionary persuaded the Emperor that the French were more accomplished engravers. The drawings were accompanied by a letter from Giuseppe Castiglione, the Jesuit artist in the service of the Emperor. The work of engraving was directed by C. N. Cochin and was completed in 1774. A hundred copies were printed which were sent to China, with the exception of a very small number reserved for the French Royal Family, of which this series, from the Liechtenstein Collection, is presumably one. The original drawings were made by various European missionaries, those for engravings III and V being by Castiglione himself. The engravers were: L. J. Masquelier, J. Aliamet, J. P. le Bas, Augustin de St Aubin, F. D. Née, B. L. Prévost, P. P. Choffard and N. de Lannay.

I. The Emperor makes Amursana King of the Eleuths in 1754.
II. The victory of Bandi over Davatsi, rival of Amursana, in 1755.
III. Second battle between Bandi and Davatsi, 1755.
IV. Amursana revolts but is forced by the Emperor's Generals Tseren and Yu-pao to take refuge with the Kazaks, 1756.
V. Dissensions and Civil War among the Eleuths, 1757.
VI. The Emperor reviews the Army, which is to be sent under Chao-hui and Fu-tê to pacify the Eleuths.
VII. Chao-hui defeats Amursana, 1757.
VIII. Fu-tê conquers 20 hordes of Tartars. Amursana flees to Russia and dies.
IX. The Khans of the Eleuths rebel, 1758.
X. Victory of the Eleuths over the Khans, 1758.
XI. Chao-hui exercises his troops in preparation for an expedition against Bukhara.
XII. Victory of the Imperial forces on the frontier of Bukhara.
XIII. Chao-hui receives the submission of the town of Yarkand.
XIV. Fu-tê defeats the two Hodjas at Alichur, 1759.
XV. The victory of Bulunköl (1.9.1759). Complete conquest of Bukhara.
XVI. The Emperor receives the submission of the conquered provinces, 1760.

Lit: Grimm and Diderot, *Correspondance Littéraire*, Paris, 1812, II, pp. 481f; A. Reichwein, *China and Europe*, London, 1925, p. 54 (repr.).

THEODORE GERICAULT (1791-1824)

627 The Flag of the Shipwrecked
Lent by a private collector, Paris

Canvas, 37 × 45 cm. (14⅝ × 17¾ in.)

This picture has never been described or exhibited. It does not figure in the Clément Catalogue Raisonné. Since the flag is the *tricolore* the work must be of a date before the Bourbon restoration. It can be related to No. 17 in the Clément Catalogue and can be dated *c.* 1812.

PAUL CEZANNE (1839-1906)

628 Houses at L'Estaque
Lent by a private collector, Paris

Signed

Canvas, 55 × 39·5 cm. (21½ × 15½ in.)

Coll: Vollard Collection.
Lit: Bernard Dorival, *Cézanne*, Paris, 1948, No. 82, p. 158, pl. 82.

This picture, painted *c.* 1882–85, does not figure in the Venturi catalogue raisonné. M. Dorival formerly believed that it was a work left unfinished and later finished by another hand. He now considers it to be entirely by the hand of Cézanne. The picture is authenticated by M. Paul Cézanne, fils.

BIOGRAPHIES

ALLEGRAIN, Etienne, *Dijon* 1644-1736: Continuing the tradition of Poussin, Claude Lorraine and of Francisque Millet, whom he knew, he carried into the eighteenth century the art of the preceding period.

APPIAN, Jacques Barthélémy called **Adolphe,** *Lyons* 1818-98: Painter and etcher. A pupil of Grobon and Thierriat. Later influenced by the Barbizon School. Painted and etched in various parts of France, but in his later years mainly in Provence.

BAR, Bonaventure de, *Paris* 1700-29: Painter of 'fêtes galantes' and of genre subjects. An imitator of Watteau; made an Academician in 1728; died in the following year. His early death partly explains the extreme rarity of his work.

BARYE, Antoine Louis, *Paris* 1796-1875: Son of a goldsmith, pupil of Bosio for sculpture and of Gros for painting. He specialized in animal sculpture, chiefly of wild beasts, which he studied at the Jardin Zoologique and from the works of naturalists. His landscapes generally serve as a setting for animals.

BASTIEN-LEPAGE, Jules, *Damvillers* 1848—*Paris* 1884: Studied at the Ecole des Beaux-Arts in Paris while also working as a post-office clerk. First exhibited in the Salon of 1873. Worked mainly in his native town, taking his subjects from the countryside of the Meuse valley. In 1879 he paid a visit to England, in 1881 to Venice and Switzerland. In 1883 he went to Algiers and died on his return to France in 1884.

BAZILLE, Jean-Frédéric, *Montpellier* 1841—killed 1870: He was first a medical student in Montpellier and Paris. Met Monet, Renoir and Sisley in the studio of the painter Gleyre; influenced by Courbet, Boudin and Manet, and was much attracted to painting out of doors.

BLANCHET, Louis Gabriel, *Paris* 1705-72: Obtained the Prix de Rome in 1727 and worked at the French Academy there. He was chiefly occupied with religious subjects and portraits.

BOISSIEU, Jean Jacques de, *Lyons* 1736-1810: Pupil in Lyons of the history painter Frontier, and there active as an engraver. Later he went to Paris where he knew Vernet, Greuze, Wille and Soufflot (1760). Visited Italy, and then settled in Lyons.

BOSSE, Abraham, *Tours* 1602-76: Prolific engraver, mainly of realistic genre subjects. Important as a recorder of manners, but with a fine and almost classical sense of design.

BOUCHER, François, *Paris* 1703-70: Pupil of François Le Moyne and of the engraver Laurent Cars; visited Italy with the Van Loos (1727-31), where he admired the works of Pietro da Cortona and Tiepolo. On his return to France his success was immediate in history painting, in domestic and rustic genre subjects, in portrait, and above all decorative painting. His landscapes are relatively rare. He had a brilliant official career: Academician, professor of drawing to Madame de Pompadour, director of the Beauvais Factory, and finally, in 1765, *Premier Peintre du Roi.* The 'suite Chinoise' after his drawings is one of the most successful and decorative of the tapestries of the time of Louis XV.

BOUDIN, Louis Eugène, *Honfleur* 1824—*Deauville* 1898: After studying at the Ecole des Beaux-Arts, and painting genre scenes, he devoted himself to landscape and worked with Isabey and Troyon. He was also influenced by Corot, and by his friend Jongkind. Although he was the first teacher of Monet, and his work was much admired by Monet's friends, he had only slight contacts with the Impressionists, and only exhibited with them at their first group exhibition in 1874. His favourite scenes were on the Channel and North Sea coasts, and his works include many seascapes.

BRACQUEMOND, Joseph Auguste, called **Félix,** *Paris* 1833-1914: Etcher, lithographer and painter. A pupil of Guichard in drawing, but self-taught as an etcher. Earned his living mainly by copying the designs of others, but executed many original landscape etchings.

BRUANDET, Lazare, *Paris* 1755-1803: Like Lantara, Bruandet led an unhappy life, and also like him painted directly naturalistic landscapes. He was a friend of Michel, and may perhaps be considered as the ancestor of the Barbizon painters. He sometimes employed other artists (e.g. Swebach) to paint the figures in his landscapes.

CALLOT, Jacques, *Nancy* 1592-1635: Draughtsman and engraver of portraits, views, battles and genre scenes. Trained in Nancy under Henriet. Worked mainly in Italy (from 1604-21), was later in the service of the Dukes of Lorraine, and also worked for Louis XIII. Landscape often plays an important part in his compositions as the setting for his wittily posed figures.

CALS, Adolphe Félix, *Paris* 1810—*Honfleur* 1880: Pupil of Léon Cogniet. He painted portraits, domestic genre scenes, still-lifes and landscapes, and was a protégé of Count Doria, whose generous patronage relieved the misery and neglect caused by his abandonment of the fashionable academic style.

CARON, Antoine, *Beauvais* 1515—*Paris* 1593: He achieved a great success at the court of the later Valois, where he designed and constructed decorations to serve as settings for fêtes and ceremonies. His historical paintings are the outcome of this activity. He also worked as a book illustrator. A celebrated set of tapestries were based on his illustrations to the *Histoire de la reine Arthémise* by Houel.

CARPEAUX, Jean Baptiste, *Valenciennes* 1827—*Asnières* 1875: Sculptor. Of humble birth, he became a pupil of Lecoq de Boisbaudran for drawing, and of Duret and Rude for sculpture, winning a Prix de Rome. Though much criticized, he enjoyed great Court and official favour during the Second Empire, and was the teacher of the Prince Imperial. His ideas in sculpture were much influenced by his paintings, which include a number of portraits and landscapes.

CARRAND, Louis Hilaire, *Lyons* 1821-99: A 'Sunday' painter, he is a typical example of the Lyons school of landscape painting.

CEZANNE, Paul, *Aix-en-Provence* 1839-1906: Son of a banker, he came to Paris from Aix with his friend Zola, ostensibly to study law. Worked in the Louvre, copying Old Masters, and at the Académie Suisse to prepare for the entrance examination to the Ecole des Beaux-Arts, in which he failed. He was then influenced chiefly by Delacroix and Courbet. In 1863 he paid a second visit to Paris; became friendly with Pissarro and Guillaumin; met Bazille, Renoir, Monet and Sisley, and exhibited with the Impressionists in 1874 and 1877. Because of his lack of success he returned to Aix, where he worked in almost complete isolation. His work includes portraits, still-lifes, nudes and many lansdcapes, and he retained from Impressionist teaching the habit of working out of doors. He had no direct pupils, but his influence on modern painting has been paramount.

CHATELET, Claude Louis, *Paris* 1753-94: Topographical painter and draughtsman of views; also produced fantastic landscapes. He worked in Paris, Switzerland, Italy and Sicily. He became a member of the revolutionary Tribunal, and died on the scaffold after the events of the 9th Thermidor.

CHINTREUIL, Antoine, *Pont de Vaux* 1834—*Septeuil* 1873: Landscape painter, pupil of Corot. Despite occasional successes at the Salons, he led a needy and obscure life.

CLAUDE GELLEE called **CLAUDE LORRAINE,** *Chamagne* (*Moulle*) 1600-*Rome* 1682: During his first visit to Italy, when very young, he became the pupil of Agostino Tassi, through whom he was introduced to the works of Elsheimer. The dark colouring and dramatic contrasts of the latter reappear in his earliest works. Returning to Nancy in 1626 he worked with Deruet at the church of the Carmelites. After his return to Rome in 1627 he freed himself gradually from these earlier influences and in his paintings, drawings and etchings became, with Poussin, one of the great masters of classical landscape. His work shows, above all, poetic and subtle handling of the effects of light. He enjoyed great success during his life, exerted a wide influence and had numerous imitators. In order to overcome the danger of forgeries, he attempted to establish the authenticity of his own designs by recording them in his *Liber Veritatis*.

CLERISSEAU, Charles Louis, *Paris* 1722—*Auteuil* 1820: Architect and landscape painter. He obtained the Prix de Rome for architecture in 1749, and was shortly afterwards engaged by Adam to make drawings of the palace of Diocletian at Spoleto. He was later employed by Catherine II of Russia and made views for her of the antique monuments in the South of France. In 1771 he was invited to London by Adam and exhibited with considerable success at the Royal Academy. Afterwards he spent some time in Russia and finally returned to France.

CLOUET, François, *Tours before* 1520—*Paris* 1572: Son of Jean Clouet and principally famous as the continuer of his tradition of portrait painting. He also occasionally executed genre scenes and in the *Diana at her Bath* (No. 11 in this exhibition), attributed to him, gives a landscape setting to his figures.

COCHEREAU, Léon Mathieu, *Montigny-le-Gannelon* 1793—*d. at sea off Cerigo* 1817: Pupil of David. Died on a voyage to the East at the outset of his career.

COCHIN, Charles Nicolas, called **the Younger,** *Paris* 1715-90; Son of Nicolas Cochin the Elder and Madeleine Horthemels. Pupil of his father, of Le Bas and of Restout. He drew and engraved a large number of contemporary events (funerals and court ceremonies), and portraits of notabilities. He was a prolific illustrator (e.g. of works by Ariosto, Tasso and Boileau) and also engraved paintings by other artists (Lancret, Chardin, Vernet). In 1749-51 he accompanied Mme de Pompadour's brother, Comte de Landières, a future Superintendent of the Royal Buildings, to Italy. Through his work and writings he was one of the most active promoters of the return to the antique.

COROT, Jean Baptiste Camille, *Paris* 1796-1875: His parents ran a fashionable drapery and millinery shop in Paris, and, after a good classical education, he worked until 1822 in a cloth warehouse. His parents then consented to his becoming a painter, and he studied first under Michallon, and after his death under Bertin. He travelled widely in France and visited Italy three times (1825-28, 1834, 1843). His immense production includes landscapes painted out of doors and full of fresh observation, and others in the current academic tradition of which *Homer and the Shepherds* here exhibited (No. 164) is an example. He also painted portraits and figures, the latter frequently in a landscape setting. Late in life he enjoyed great success, and has been much imitated and forged. He was interested in the Impressionists and had a direct influence on them as the adviser of Pissarro and the teacher of Berthe Morisot.

COURBET, Jean Desiré Gustave, *Ornans* 1819—*La Tour de Peilz, near Vevey, Switzerland* 1877: Came of farming stock, and after a classical education, went to Paris to study law. Spanish paintings seen in the Louvre determined him to become a painter and he received a little help from the painter Bonvin and worked at the Académie Suisse. After years of struggle his work received some recognition owing to the efforts of his friend, the poet Baudelaire, the writers Champfleury and Proud'hon, Corot, Daumier and Alfred Bruyas of Montpellier, the collector; while his socialism attracted the young realist writers like Daudet and Zola. He loathed the academic style of history painting, preferring scenes of modern life, as well as nudes, still-lifes, flowers, animals, land- and seascapes. He travelled widely in France, and visited Holland, Germany and Switzerland. After the Paris Commune in 1871 he was condemned as responsible for the demolition of the Vendôme column, and fled to Switzerland, where he died in exile. He was not so well understood by his pupils Morel and Pata, who merely imitated him, as by his admirers like Monet and Pissarro who used his teachings to develop their own ideas.

COURTOIS, Jacques, *St Hyppolyte* 1621—*Rome* 1676: Principally known as a painter of battle scenes. Studied in Bologna and Florence, and settled finally, about 1640, in Rome, where he was influenced by Pieter van Laer and Pietro da Cortona.

CROSS, Henri Edmond DELACROIX, called, *Douai* 1856—*St Clair* (*Var*) 1910: His mother was English and when he decided to become a painter he adopted the English translation of his name. He was a pupil of Bonvin and was much influenced by his friends Seurat and Signac. His landscapes painted out of doors often serve as settings for portraits or nudes. He worked chiefly on the south coast of France.

DAUBIGNY, Charles François, *Paris* 1817—*Auvers-sur-Oise* 1878: Pupil first of his father, who was also a landscape painter and who passed on to him the academic tradition of Bertin, and then of Paul Delaroche. After a journey in Italy he worked for a while as an illustrator, then returned to landscape and specialized in views of the

Morvan, of Dauphiné and of the Oise valley which brought him rapid success. He always painted directly from nature and was particularly interested in reflections in water. He also occasionally painted animals. His son Karl servilely imitated his style.

DECAMPS, Gabriel Alexandre, *Paris* 1803—*Fontainebleau* 1860: He was trained in the studios of Beauchot and Abel de Pujol, and then made a tour through Italy and Asia Minor, returning to France in 1827. He was so unsuccessful at first that he considered abandoning painting to become a lithographer and caricaturist, but his *Ronde de nuit Turque* made him famous as an orientalist. He continued thereafter to exploit this vein in numerous genre scenes, and also painted religious and history pictures. He was a friend of Delacroix and of most of the painters and writers of the Romantic movement.

DEGAS, Hilaire Germain Edgar, *Paris* 1834-1917: He came of a rich family of bankers and merchants, with connections in Holland, Italy and at New Orleans. He was a pupil of Lamothe and Flandrin at the Ecole des Beaux-Arts in 1855. In 1856-7 he was in Rome and Naples, where he was interested in Italian Primitives. Until 1870 he sent to the Salon works in a traditional style of history painting, as well as portraits, but friendship with Manet, Renoir, Monet, Pissarro and other members of the Impressionist group sharpened his interest in scenes of modern life, unusual viewpoints, movement and technique. He took part in all the Impressionist exhibitions (except one in 1882), but after the last in 1886 had little contact with the members of the group. His landscapes are settings for scenes from history, genre scenes like horse races, and portraits. He travelled in Europe and visited America, and owned an important collection of pictures, including works by Ingres, Delacroix and Corot. He was nearly blind at his death.

DELACROIX, Ferdinand Victor Eugène, *Charenton* 1798—*Paris* 1863: Came of a wealthy family, and was related through his mother to the famous cabinet-makers Oeben and Riesener. May have been a natural son of Talleyrand. Pupil in the studio of Guérin, where he met Géricault; in the Louvre studied works of the Venetians and Rubens. Firend of Bonington. Visited England (1825), and Algiers and Morocco (1832). Painted landscapes chiefly as settings for history, religious or genre scenes, but late in life painted a few pure landscapes and seascapes. His sky studies in watercolour and pastel antedate those by Boudin, and are a prelude to Impressionism.

DEMACHY, Pierre Antoine, *Paris* 1723-1807: Came from a family of artists. Pupil of Ferrandoni, he became Professor of Perspective at the Académie Royale. He specialized in views of Paris.

DEMARNE, Jean Louis, *Brussels* 1754-1829: After unsuccessful attempts in the field of history painting he resigned himself to the minor rôle of landscape painter, in which he appears as a disciple of Carel Dujardin and of Nicolaes Berchem.

DERUET, Claude, *Nancy* 1588-1660: Pupil of Claude Israel Henriet, at the same time as Bellange and Jacques Callot, and a friend of the latter. When in Italy, about 1620, he worked with Tempesta and Stradanus. Appointed painter to Henry II of Lorraine, to Louis of Lorraine, Prince of Pfalzburg and to Cardinal Richelieu, he was presented to Louis XIII, whose portrait he painted. For these patrons he designed settings for numerous fêtes, which he recorded by his brush, examples of which are exhibited here.

DESPORTES, Alexandre François, *Champigneulles* (*Aube*) 1622—*Paris* 1743: Pupil of the Fleming Nicasius, through whom he became acquainted with the art of Snyders. He went to Poland, and was for some time the official portrait painter to the court. On his return to France he became one of the most admired animal painters, was made Painter to the Royal Hunt, and recorded the hunts of Louis XIV and Louis XV. He was a careful student of nature in a manner which makes him a remote ancestor of Impressionism.

DIAZ DE LA PENA, Narcisse Virgile, *Bordeaux* 1808—*Menton* 1876: An orphan of Spanish origin, who lost a leg in childhood, he was sent to work in a china factory where he met Jules Dupré and Cabat. He painted chiefly landscapes with nude figures inspired by mythology. His favourite subject was the Forest of Fontainebleau.

DUBREUIL, Toussaint, *Paris* 1561-1602: Painter and decorator who received a large number of important commissions during the reign of Henry IV. He worked on the *Petite Galerie* of the Louvre; restored and completed the *Galerie d'Ulysse* at Fontainebleau; and finally, provided no less than 78 compositions for the Château of St Germain. Most of his works have disappeared. With Ambroise Dubois and Martin Fréminet he is a typical representative of the second Fontainebleau School which was re-formed under Henry IV after the Wars of Religion.

DUCERCEAU, Jacques Androuet, *Paris c.* 1518—*Annecy* or *Geneva c.* 1585: About 1545 he visited Italy in the company of Georges d'Armagnac, Ambassador to Venice. On his return he had a great success as an architect, but above all as an engraver and designer of ornament. Among the large number of his designs for architectural ornament, furniture and even jewellery, are also drawings of gardens and landscape.

DUGHET, Gaspar, called GASPAR POUSSIN, *Rome* 1615-75: The son of a Frenchman established in Rome; one of his sisters married Poussin, whose pupil he became. As a painter of landscapes with figures he enjoyed a considerable success in Rome during his lifetime. His influence, particularly upon Francisque Millet and Lemaire, was considerable.

DUPRE, Jules, *Nantes* 1811—*L'Isle Adam* 1889: His father owned a china factory. He was self-taught, influenced by Cabat and Diaz; was a friend of Delacroix and Decamps. Travelled widely in England and France, painting landscapes in the Forest of Fontainebleau, the Landes, in Berry and the Limousin, and on the Channel coast.

FAUVEL, Louis François Sebastien, *Clermont en Beauvaisis* 1753—*Smyrna* 1838: Archaeologist, draughtsman and diplomat. He had already produced drawings and prints such as *La Guerre d'Amérique du Nord* and *Entrée de Voltaire aux Champs-Elysées,* when Choiseul-Gouffier, the French Ambassador to the Porte (1780), took him into his service. He worked in Constantinople and Athens, where he was appointed Consul in 1802.

FRAGONARD, Jean Honoré, *Grasse* 1732—*Paris* 1805: Pupil of Chardin in 1750 and of Boucher in 1751. Gained the 'grand prix' of the Royal Academy of Painting and was sent to Rome with a scholarship in 1756, working there under the direction of Natoire. In the company of the Abbé de St Non and Hubert Robert he made many drawings in the neighbourhood of Rome and Naples, and returned to France in September 1761. He was later to revisit Italy in 1773 with Bergeret de Grancourt. He became a member of the Academy in 1765 and showed great facility in many fields, history painting, both religious and secular, erotic subjects as well as portraits and landscape. He was the favourite painter of Madame du Barry, of the theatrical world and of rich financiers. The rise of Neo-Classicism and the outbreak of the Revolution ended his career. Unlike his master Boucher, he has left a large number of landscapes drawn from nature, the majority of them very fine, in which Flemish and Dutch influences may be traced.

FROMENTIN, Eugène, *La Rochelle* 1820—*St Maurice* 1876: Pupil of Louis Cabat. Followed the prevalent fashion for oriental genre scenes, and made three journeys in Algeria and one in Egypt. Also visited Venice and Holland. Wrote *Les Maîtres d'autrefois,* several travel books, and the famous novel *Dominique.*

GAUGUIN, Paul, *Paris* 1848—*Dominique* (*Antilles*) 1903: His mother was Peruvian, and after his father's death he lived in Lima with his mother and her family. In 1871, after a spell of naval service during the Franco-Prussian war, he entered a stock-broker's office, married a Danish girl in 1873, and began painting as a hobby and collecting pictures. He met Pissarro and though him was drawn into the Impressionist orbit. In 1883 he threw up his job to become a painter, later abandoned his family and went to Pont Aven on the Brittany coast in 1886. Here he abandoned Impressionism to develop 'synthetism' as his personal style. He returned to Pont Aven after a trip to Martinique in 1887; became friendly with Emile Bernard and Sérusier to whom he explained his theories; visited Van Gogh in Arles in 1888, and returned to Pont Aven after the latter's mental breakdown. In 1891 he left for Tahiti, returned to Paris in 1893; went back to Tahiti in 1895, and died in great poverty on the neighbouring island of Dominique. He painted a large number of landscapes in Paris, Brittany, Martinique and Tahiti, frequently as a setting for his figure compositions. He owed much to Puvis de Chavannes, and his influence can be seen in the development of the 'Nabis' and of the Fauve School.

GENILLION, Jean Baptiste François, *Paris* 1750-1829: Pupil of Joseph Vernet; painter of landscapes, architecture and sea-pieces. Like his master, he loved to paint storms, and when at Naples painted Vesuvius in eruption; he also produced views of Paris.

GRANET, François Marius, *Aix-en-Provence* 1775-1849: Of poor parentage, he worked in the studios of Constantin at Aix and of David in Paris, and later paid lengthy visits to Italy, being in Rome from 1802-19, and again there and in Assisi in 1822-23. He was a genre painter, especially of monastic interiors. His outdoor scenes are rather precise when painted in oils, though in his water-colours he uses very free washes.

GROBON, Jean Michel, *Lyons* 1770-1853: Pupil in Lyons of the painter Grognard, and of Dechazelle and J. de Boissieu the engravers, he also worked in Paris under Prud'hon. Teacher at, and later Director of, the Ecole des Beaux-Arts in Lyons, he was principally a landscape painter, although he painted some portraits and genre scenes, and had considerable influence on the Lyons school of the nineteenth century.

GUIGOU, Paul Camille, *Villars-près-Apt* 1834—*Paris* 1871: A 'Sunday painter', and pupil of Loubon, he was influenced by Courbet and knew Monticelli. He lived in the South of France at Apt and Marseilles, and after 1860 passed his winters in Paris painting from his landscape studies of Provence and of the valleys of the Seine and the Loing. He frequently used landscape as a setting for figures.

GUILLAUMIN, Armand, *Paris* 1841-1927: A civil servant and a 'Sunday painter', he met Cézanne and Pissarro at the Académie Suisse. He won a State lottery which enabled him to give his whole time to painting and engraving; he visited Holland, but his favourite scenes were in Paris and its suburbs and the valley of the Creuse.

GUYS, Ernest Adolphe Hyacinthe Constantin, *Flushing* (*Holland*) 1805—*Paris* 1892: He became a draughtsman late in life, and was war correspondent to the *Illustrated London News* from 1840-60; the freedom of his sketches from nature was often lost in the process of commercial engraving. Later he was extolled by Baudelaire as the 'Peintre de la Vie Moderne', for his drawings of women, café and promenade scenes. He was greatly praised by the de Goncourt Brothers, Delacroix and the photographer Nadar, and was a friend of Thackeray.

HARPIGNIES, Henri, *Valenciennes* 1819—*St Privé* (*Yonne*) 1916: Painter, water-colourist and draughtsman, trained under Jean Achard; he travelled widely in France, chiefly in the south, and in Italy.

HOUEL, Jean Pierre Louis Laurent, *Rouen* 1735—*Paris* 1823: Painter and engraver. Pupil at Rouen of the architect Thibault the Elder, then in Paris of the painters Descamps and Casanova and of the engraver Lemère. He painted landscapes of the district around Paris and of the valley of the Loire. He was a protégé of Choiseul and executed the pictures now exhibited for the latter's château at Chanteloup. Interested both in moral and natural sciences, he published illustrated books of his notes on his travels, e.g. "Voyage en Italie, vues pittoresques de Sicile, Naples, et Lipari" (1782, 1787).

HUET, Paul, *Paris* 1803-69: He was a friend of Delacroix, Bonington, the Fielding brothers and an admirer of Constable, and studied in the studios of both Gros and Guérin. He was also a friend of Victor Hugo and Sainte-Beuve. He travelled widely in France, and visited England, Holland and Italy, becoming, though his lyrical approach and poetic vision, the most important Romantic landscape painter. He had a successful career, enjoying official and court favour. Besides his paintings in oil he left a number of very fine watercolours and pastels.

HUGO, Victor, *Besançon* 1802—*Paris* 1885: He left, besides his vast literary output, a large number of drawings. These include figure subjects and caricatures, but principally landscapes both imaginary and from a freely interpreted nature, executed in pen and wash. They are among the most representative Romantic drawings.

INGRES, Jean Auguste Dominique, *Montauban* 1780—*Paris* 1867: Taught first by his father; then in Toulouse was a pupil of Roques and the landscape painter Jean Briant, 1791-96; from 1797 was a pupil of David in Paris. Won the Prix de Rome 1801, which award was delayed by the national financial collapse until 1806; in Rome until 1820, remaining long after the expiry of his studentship, and then moved to Florence where he remained until he returned to France in 1824. Returned to Rome as Director of the French Academy 1835-41. He is principally a portrait, history and religious painter and rarely painted landscapes, except as settings for figures, or as records or sentimental souvenirs.

JACQUE, Charles Emile, *Paris* 1813-94: Etcher and painter. After serving for some years as a soldier, he took to engraving comic military scenes. About 1848 he came under the influence of the Barbizon painters, and devoted the rest of his career to the etching and painting of rustic and idyllic subjects.

JONGKIND, Johann Barthold, *Latrop* (*Holland*) 1819—*La Côte St André* (*Isère*) 1891: In Holland he was the pupil of the landscape painter Schelfort, and came to Paris in 1846 to become the pupil of Isabey. He travelled constantly through France, Flanders and Switzerland, painting directly from nature. He also visited London. He was a friend of Boudin, of Cals and of Courbet; like the first he advised Claude Monet, and like the second he was the protégé of Count Doria.

LA FOSSE, Jean Charles, *Paris* 1734-89: Draughtsman and engraver, principally of architectural and decorative subjects. One of the leading designers in the style of Louis XVI.

LA HYRE, Laurent de, *Paris* 1606-56: The son of the painter Etienne de la Hyre and pupil of Georges Lallemand. Engraver and painter. His landscapes with figures (such as those exhibited) recall the School of Fontainebleau, and the work of Poussin and Claude Lorraine.

LA JOUE, Jacques de, *Paris* 1687-1761: The son of an architect, he achieved great success as a designer of ornament close in style to that of Meissonnier and Oppenordt. He was patronized by Madame de Pompadour, painted allegories and genre scenes and *réunions galantes* which are reminiscent of those of Watteau.

LALANNE, Maxime, *Bordeaux* 1827—*Nogent-sur-Marne* 1886: Etcher and painter. Pupil of J. F. Gigoux. Exhibited drawings at the Salon from 1852 and etchings from 1863, the latter mainly consisting of picturesque views of towns in France and abroad.

LALLEMAND, Jean Baptiste, *Dijon* 1716—*Paris c.* 1803: Painter of landscapes, architecture, sea-pieces and also an engraver. Member of the Academy. Worked in Italy, his many views being later published. He appears also to have made several journeys to England, where he exhibited at the Society of Artists in 1773.

LANCRET, Nicolas, *Paris* 1690-1743: Painter of genre and *fêtes-galantes*. He passed through the studio of Gillot shortly after Watteau, then worked with the latter and learnt from him always to work from nature. His imitations of Watteau were so close that relations between the two artists became strained.

LANTARA, Simon Mathurin, *Oncy* 1729—*Paris* 1778: A member of the group of naturalistic landscape painters who prepare the way for nineteenth-century painting; much admired by the artists of 1830.

LEBOURG, Albert Marie, *Montfort-sur-Risle* (*Eure*) 1849—*Rouen* 1928: Worked first as an architect's assistant in Rouen, and was later teacher of drawing in Algiers. Worked also in Paris in 1876 for Jean Paul Laurens. He was in sympathy with the Impressionists and exhibited with them.

LE BRUN, Charles, *Paris* 1619-90: Belonged to a family of painters and was the pupil of Vouet. In Italy for three years from 1642, he became influenced by Roman painting, by Poussin and by the antique. His future was assured when he attracted the attention of Fouquet, who commissioned the decoration of his Château of Vaux. He was patronized by Mazarin and the King, made keeper of the royal collection in 1663 and director of the Gobelins Factory. He became practically dictator in the arts under the aegis of Colbert, and undertook all the interior and exterior decoration at Versailles and Marly. After being made Rector in perpetuity of the Academy in 1670, he lost favour after the death of Colbert, and under Louvois was replaced by Mignard. His cartoons for tapestries, such as the 'Maisons royales', show the hands of collaborators, Van der Meulen and Genoëls, particularly in the landscapes.

LEMAIRE, Jean, called **LEMAIRE-POUSSIN,** *Dammartin* 1598—*Gaillon* 1659: Painter and engraver, he belonged to a family of artists and is sometimes called 'Gros Lemaire' to distinguish him from his brother 'Petit Lemaire'. But his claim to fame is really due to his connection with Poussin. He became a close collaborator of the great artist, and is said often to have painted architectural backgrounds in the latter's pictures.

LEPINE, Stanislas Victor Edouard, *Caen* 1835—*Paris* 1892: A pupil of Corot, friend of Boudin and Jongkind and of the Impressionists, he led a most retired life, staying frequently with Count Doria. He painted chiefly in Paris and Caen, and on the banks of the Seine.

LE PRINCE, Jean Baptiste, *Metz* 1734—*St Denis du Pont* 1781: A member of a family of artists, he became the pupil of Boucher and quickly achieved success as draughtsman, decorator and engraver. In 1758 he went to Russia and contributed greatly to the spread of French art there. He brought back many drawings and submitted a 'Russian baptism' as a diploma work on election to the Academy in 1765. His tapestry cartoons, 'Les Jeux Russiens', are justly famous.

LOUBON, Emile, *Aix* 1809—*Marseilles* 1863: A pupil of Constantin and of Granet, he became a painter of portraits, history, genre and landscapes. As Director of the Ecole des Beaux-Arts in Marseilles he exercised considerable influence on the development of a local school.

LOUTHERBOURG, Jacques Philippe de, *Strasburg* 1740—*Chiswick* 1812: Painter of landscapes, battles, decorative and animal pieces. A pupil of Casanova and member of the Academy in Paris in 1768, he settled in London in 1771, designed settings for opera and received many official commissions for military and naval battle pieces.

LUCE, Maximilien, *Paris* 1858-1941: Painter of landscapes and genre scenes, friend of Seurat and Signac, he adopted for a while the theories of neo-impressionism. With Signac and Fénéon he compiled the posthumous inventory of the contents of Seurat's studio. Later he became President of the Salon des Indépendants.

MANET, Edouard, *Paris* 1832-83: Son of a wealthy lawyer, he became a pupil of Thomas Couture in 1849, and copied in the Louvre, chiefly the works of the Venetian and Spanish schools. He visited Spain in 1865 and was particularly interested in Goya. He was one of the exhibitors at the Salon des Refusés in 1863, and a regular patron of the Cafe Guerbois, the chief meeting-place for the members of the Impressionist group, and the younger writers like Zola. Through the influence of Berthe Morisot, later his sister-in-law, he adopted the Impressionist light palette, the habit of working out of doors, and of painting landscapes as well as his usual subjects—portraits, genre scenes and nudes. He used pastel much, for portraits and nudes, in his last years when illness restricted his movements.

MERYON, Charles, *Paris* 1821-68: Illegitimate son of an English doctor, Charles Lewis Meryon, and a French dancer of the Opera. Served for eight years in the French navy and then studied painting under Phélippes. Just before 1850 turned to etching views of Paris. In 1858-9 he was shut up in the asylum at Charenton, but was allowed to work again till 1866 when he became finally insane.

MICHALLON, Achille Etna, *Paris* 1796-1822: Son of a sculptor. He was the pupil of Bertin, Valenciennes and David, and the first winner of the Grand Prix du Paysage Historique founded by Valenciennes, which carried privileges similar to those of the Prix de Rome. He was the friend and first teacher of Corot.

MICHEL, Georges, *Paris* 1763-1843: Member of a peasant family, led a wandering life, partly with the help of Taunay and Bruandet, developing his style. He became a dealer, and was much influenced by Dutch paintings which he sold, restored and perhaps copied. His whole work consists of landscapes.

MILLET, Jean François called **FRANCISQUE,** *Antwerp* 1642—*Paris* 1679: The son of French emigrants, his name being sometimes written Milet, Milé or Millé. Trained at Antwerp by Laureys Francken and in Paris by Abraham Genoëls. Became a member of the Academy in 1673. His landscapes belong rather to the school of Poussin than to that of Antwerp, and he was greatly influenced by Gaspar Dughet. Both his son and grandson of the same name were landscape painters.

MILLET, Jean François, *Gruchy, near Cherbourg* 1814—*Barbizon* 1875: He was of peasant origin and was sent on a municipal scholarship to study painting first in Cherbourg and later in Paris, where he was a pupil in the studio of Paul Delaroche. He was influenced by eighteenth-century painters whom he imitated for a living, then by Tassaert, and painted genre, mythological and religious subjects. In 1848 he settled in Barbizon, which he only left for occasional visits to the Channel coast, and his journey through Central France. He specialized in scenes of country life, rarely painting landscapes which do not contain either figures or animals. All his life he endured the greatest poverty and lack of success, and only after his death did his works obtain high prices and immense popularity. He was a friend of Diaz, Rousseau, Dupré and Troyon.

MONET, Claude Oscar, *Paris* 1840—*Giverny* 1926: He was brought up in Le Havre where he met Boudin and Jongkind, through whose influence he became a landscape painter. In Paris he met Pissarro at the Académie Suisse, and Renoir, Sisley and Bazille in the studio of the academician Gleyre. He was for a short time influenced by Courbet. During the war of 1870 he was in England with Pissarro. It was his *Impression—Soleil couchant* exhibited in 1874 which earned for the group the name of "Impressionists". He painted some portraits and numerous figure subjects but it is chiefly on his work as a landscape painter that his fame rests. He travelled widely in France, and visited England and Italy. He endured great hardship and lack of success for many years, but lived long enough to see the triumph of Impressionism.

MONTICELLI, Adolphe Joseph Thomas, *Marseilles* 1824-86: He was a pupil of Rey and Aubert, and also trained himself by studying the Venetian school, Rembrandt and Watteau, whose influence is evident in his work. Of his contemporaries he admired Delacroix, and was the friend of Diaz. Van Gogh admired his work, which consists chiefly of portraits, landscapes and *fêtes galantes.*

MOREAU, Louis Gabriel, called **the Elder,** *Paris* 1740-1806: Pupil of Demachy, member of the Academy of St Luke and painter to the Comte d'Artois. Painted small views of Paris and its suburbs in which the delicate sense of light and tonal values seems to foreshadow Corot. His technique varied from oil to gouache and watercolour, and he also practised etching.

MORISOT, Berthe, *Bourges* 1841—*Paris* 1895: She was a pupil of Guichard and of Corot, and in 1868 met Manet, whose sister-in-law she became in 1874. She exhibited regularly in the Impressionist exhibitions, and was much influenced by Renoir. She worked chiefly out of doors and used landscape often as a setting for a portrait or a figure subject.

NATOIRE, Charles Joseph, *Nîmes* 1700—*Castel Gandolfo* 1777: Son of a sculptor of Nîmes, pupil in Paris of Lemoine, he gained the first prize for painting and was sent to Italy. On his return to France from Rome he achieved great success as a religious and profane decorative painter. He became a member of the Academy in 1734 and followed J. F. de Troy as Professor at the School at Rome in 1751, where both Fragonard and Hubert Robert worked as scholars under him. After his retirement late in life he lived in Italy until his death.

NICCOLO DELL'ABBATE, *Modena c.* 1512—*Fontainebleau* 1571: Trained in decorative painting in Modena and Bologna, he came to France in 1552 with a fully developed North Italian Mannerist style. He was employed to carry out various decorations at Fontainebleau after the designs of Primaticcio, and in the last years of his life worked independently, executing for Charles IX decorations for Fontainebleau, which included landscapes. It was through him that the Italian Mannerist style of landscape was implanted in France. He exerted a strong influence on French painting of the late sixteenth century.

NOEL, Alexandre Jean, *Brie-Cômte-Robert* 1752—*Paris* 1834: Landscape and marine painter, pupil of Joseph Vernet; travelled to Spain, Portugal and California.

OUDRY, Jean Baptiste, *Paris* 1686—*Beauvais* 1755: Son of a picture dealer, pupil of his father, of Michel Serre and of Largillière. Portraitist, history and still-life painter, art critic, director of the Beauvais Factory (1733) and of the Gobelins, he became an Academician in 1719 and, above all, animal painter to Louis XV and painter of the royal hunts. His landscape backgrounds, and his works with small figures, such as the *Hallali au Cerf* (Musée de Nantes) or *La Ferme* in the Louvre, display an intimate approach to nature under Dutch influence and the abandonment of the tradition of Poussin.

PARROCEL, Joseph, *Brignoles* 1646—*Paris* 1704: Both his father and brother were painters. He began to work on his own account when very young, first at Marseilles and then in Paris; then going to Italy he worked in Rome with the battle painter Courtois, called le Bourguinon, and was influenced by the work of Salvator Rosa. He returned to Paris in 1675 and became an Academician. A rival of Lebrun and

Mansard, he obtained through the favour of Louvois and the King a number of commissions for the Invalides, Marly and Versailles. His work consists mainly of military subjects from the campaigns of Louis XIV, but he also painted religious pictures.

PATEL, Pierre, the Elder, *Paris c.* 1620-76: Pupil with Le Sueur and Le Brun of Vouet, but mainly influenced by Claude Lorraine. Executed the landscape backgrounds in the decorations of the Hôtel Lambert, and in the apartments of Anne of Austria in the Louvre.

PATEL, Pierre Antoine, the Younger, *Paris* 1648-1707: Second son and pupil of Pierre Patel the Elder, he carried on the style of his father so closely that it is difficult to distinguish their works.

PATER, Jean Baptiste François, *Valenciennes* 1695—*Paris* 1736: Born in the same town as Watteau, he was at first influenced by Flemish painting. Probably met the elder painter during the latter's visit to Valenciennes in 1709-10 and became his friend and pupil, and later the closest imitator of his style.

PERELLE, Gabriel, *Vernon* 1603—*Paris* 1677: Draughtsman and engraver of landscapes and topographical views. His son Adam (1640-95) continued his style.

PERRIER, François, *Salins* 1590—*Paris* 1650: History painter and engraver, one of a large family of artists. Trained at Lyons and in Italy. He returned to Paris in 1631 and gained a great success as a decorator, his most important work being the gallery in the Hôtel de la Vrillière.

PILLEMENT, Jean Baptiste, *Lyons* 1728-1808: Son of a designer of ornament, he married twice, and both his wives helped him in his work, his son Victor being also a draughtsman. His decorations are in the rococo style and consist mainly of "chinoiseries" and "singeries". He also painted landscapes.

PISSARRO, Camille Jacob, *Ile de St Thomas* 1831—*Paris* 1903: His early work was much influenced by Corot. In 1857 he met Claude Monet, and later knew Manet; exhibited at the Salon des Refusés in 1863, and in the Impressionist exhibitions. He was in England in 1871, then lived first at Pontoise and later at Eragny. He had considerable influence on Cézanne and Gauguin at the beginning of their careers, but was himself influenced by Seurat as may be seen in one of the canvases here exhibited. He painted some portraits and still-lifes, but was chiefly a landscape painter. He also left a number of drawings and lithographs. Several of his sons were painters, influenced by him and by Seurat. The most important were Lucien (1863-1944) and Félix (1877-97).

POITREAU, Etienne, *Corbigny* (*Nièvre*) 1693—*Paris* 1767: Little is known of his life. He became an Academician in 1739, and his diploma works are here exhibited.

PUVIS DE CHAVANNES, Pierre Cécile, *Lyons* 1824—*Paris* 1898: Decided to be a painter as the result of a visit to Italy as a young man. Dissatisfied with both the classical and romantic schools, he based his style mainly on the study of early Italian monumental art and thereby revolutionized mural painting in France. His landscapes are subsidiary to his figure compositions and are treated in the same simplified decorative manner.

RAGUENET, Jean Baptiste Nicolas, *Paris* 1715-93: Painter of views of Paris, he came of a family of minor artists, and his brother Jean-Baptiste was a painter and a dealer. It has been suggested that the Parisian views in which he specialized were the commercial products of a studio run by the two brothers. This, however, is untrue, and Jean Baptiste Nicolas is the sole author of the landscapes which have come down to us.

RAVIER, Auguste François, *Lyons* 1841—*Morestel* 1895: Landscape painter. Self-taught under the influence of Corot. He worked in Italy, but chiefly in the neighbourhood of Crémieu and Morestel. He was the teacher of Carrand and Vernay.

REDON, Odilon Bertrand, *Bordeaux* 1840—*Paris* 1916: Pupil of Gorin and Bresdin. Influenced by Corot, Courbet and Gustave Moreau, and by Poe, Baudelaire and symbolist literature. His work includes portraits, subjects drawn from legend, history and religion, and flower pieces.

RENOIR, Pierre Auguste, *Limoges* 1841—*Cagnes* 1919: Worked first as a painter of porcelain. In 1862 entered the Ecole des Beaux-Arts, and in the studio of Gleyre met Monet, Sisley and Bazille. He painted much in the Forest of Fontainebleau, and was influenced by the Barbizon school. By 1872 he had adopted the light palette and the practice of placing his figures frequently in a landscape setting. He was influenced after 1879 by Ingres; in 1881 he visited Algiers and Italy. His late style owes a lot to the Venetian school, to Rubens and Delacroix. He continued to paint to the end of his life, though crippled by arthritis.

ROBERT, Hubert, *Paris* 1733-1808: After a good education at the Collège de Navarre he studied drawing with the sculptor Michel-Ange Slodtz. He was taken to Rome by his patron, the future Duc de Choiseul, and thanks to him was admitted as a pupil at the Academy. He became friendly with Fragonard and Abbé de St Non, was influenced by Pannini and the Italian "prospettivisti" and by his passion for the remains of antiquity. Returning to France with his note-books filled with sketches, he gained a reputation for his landscapes with ruins and his views of Paris, both realistic or fantastic. He designed gardens, working at Mèreville, Retz and Versailles. He was the first director of the museum which later became the Musée du Louvre.

ROUSSEAU, Jacques, *Paris* 1630—*London* 1693: Brother-in-law and pupil of Swanevelt. Worked at Versailles for Louis XIV. Became an Academician in 1662, but was excluded in 1681 as a Protestant, and left France for Switzerland and Holland. Became a Catholic in 1688 and returned to France; but in 1690 came to England to decorate Montagu House and Hampton Court, where some of his landscapes survive.

ROUSSEAU, Pierre Etienne Théodore, *Paris* 1812—*Barbizon* 1867: Pupil of his relative, Pau de St Martin, of Rémond and Lethière. He travelled widely throughout France, but lived chiefly at Barbizon, where he was the friend of Millet and Diaz. His frequent lack of success at the Salons earned him the name of "Le Grand Refusé'.

SAINT-AUBIN, Gabriel Jacques de, *Paris* 1724-80: One of a large family of embroiderers to the King, he was the pupil first of Jeaurat and then of Boucher, but soon gave up Academic ambition, contenting himself with becoming a member of the Academy of St Luke, where he taught. Though he led an independent life and knew the best minds of his day, it is as one of the most careful recorders of his period that he is best known. His interest in landscape is almost incidental, showing itself in street scenes and gardens.

SEURAT, Georges Pierre, *Paris* 1859-91: He was a student at the Ecole des Beaux-Arts in the studio of Ingres' pupil Lehmann. He also studied scientific theories on colour and light, notably those of Chevreul. In 1884 he was one of the founder members of the Salon des Indépendants, and knew Signac, Redon and Pissarro, becoming the chief of the neo-impressionist group of which Fénéon and Signac were the theoreticians. During the summer months he drew and painted numerous views of Paris, the Seine and the Channel coast, and his two large works *La baignade* (Tate) and *Le Dimanche à la Grande Jatte* (Chicago) show his use of landscape as a setting for figures. Although he died young, he had considerable influence on Signac and Cross, and a passing one on Pissarro and Luce.

SIGNAC, Paul, *Paris* 1863-1935: Landscape painter and art critic. Began as an Impressionist, and then adopted the divisionist method under the influence of Seurat. Was President of the Salon des Indépendants, and exercised great influence through his writings on art. His most important book is "*D'Eugène Delacroix au Neo-impressionnisme*".

SILVESTRE, Israel, *Nancy* 1621—*Paris* 1691: Engraver and draughtsman, one of a family of artists active from the sixteenth to the eighteenth century. He was the pupil of his uncle, Israël Henriet of Chalons and spent some time in Italy. In 1670 he became a member of the Academy and was drawing master to the Dauphin.

SISLEY, Alfred, *Paris* 1839—*Moret-sur-Loing* 1899: In 1862 he entered the studio of Gleyre as a pupil and there met Monet, Bazille and Renoir. Like Bazille he had the advantage of a private income, but the war of 1870 having altered his father's circumstances, he was forced to rely on his brush for a livelihood, and in consequence endured great poverty. He painted chiefly in the neighbourhood of Louveciennes, Marly, Sèvres and at Moret, on the Loing, where finally he settled. He died too early to see the great success of the Impressionists and of his own works.

TROY, Jean François de, *Paris* 1679—*Rome* 1752: The son and grandson of well-known painters, he was trained at the Academy and obtained a scholarship to Rome without first gaining the usual prize. After a long stay in Italy he was recalled to France where he spent twenty successful years as a decorator and as a history, genre and portrait painter. He also produced cartoons for tapestries. He became an Academician and a professor at the Academy and in 1738 was made Director of the School at Rome.

TROYON, Constant, *Sèvres* 1810—*Paris* 1865: Painter of landscapes and animals, and member of the Barbizon school. He enjoyed during his lifetime a measure of success unknown to his friends Rousseau and Millet.

VALENCIENNES, Pierre Henri, *Toulouse* 1750—*Paris* 1819: He was the pupil of Doyen, travelled in Italy and was influenced in landscape by the works of Poussin. His sketches from nature are studies for large composed works with an historic or literary theme.

VAN DER MEULEN, Adam Frans, *Brussels* 1632—*Paris* 1690: Pupil of the battle painter Peeter Snayers, called to Paris in 1667 by Colbert and Le Brun and married a relative of the latter. In 1673 he became an Academician and Painter-in-Ordinary to the King, thereafter chronicling the events of the reign, battles, ceremonies, as well as scenes from the daily life of the court. In these works landscape plays a great part, many preliminary studies being made, such as the view of ruins now exhibited.

VAN GOGH, Vincent, *Groot Zundert* (*North Brabant*) 1853—*Auvers-sur-Oise* 1890: Was first employed in the Goupil Gallery in The Hague, and later in London and Paris. Dismissed in 1876; became an usher in schools in Ramsgate and Isleworth, and then missionary in the Belgian mining district of the Borinage. Began drawing in 1880, influenced by Millet. Was supported by his brother Théo, who worked in Goupil's, and after working in the Netherlands joined his brother in Paris. Influenced by Impressionism, he adopted the light palette, and in 1888 went to Arles, where he invited Gauguin to join him. He attacked Gauguin during a mental crisis, and cut off his own ear, and was later admitted to the asylum of St Rémy, where periods of lucidity alternated with violent attacks. He continued to paint, and in May 1890, became an inmate of Dr Gachet's private asylum at Auvers, where in July he committed suicide. Théo survived him six months.

VERNAY, François MIEL, called, *Lyons* 1821-96: Pupil of Bergon and Ravier he became a designer of textiles for the silk industry. His paintings include still-lifes and landscapes.

VERNET, Claude Joseph, *Avignon* 1714—*Paris* 1789: Son of a painter who had twenty-two children, he was early thrown on his own resources, but thanks to the patronage of the Marquise de Simiane, the Marquis de Caumont and the Comte de Quinson he went to Italy in 1743 and lived there almost continuously until 1753. In Rome he became the pupil of a painter from Lyons, Monglard, of Pannini and of Locatelli, and quickly gained a great reputation as a painter of landscapes with figures and of sea-pieces. He was made a member of the Academy of St Luke in 1743, of the Académie Royale in 1753, and was ordered by Louis XV to paint a series showing the ports of France. He knew all the chief artists of his day, including the English landscape painter Richard Wilson. He married an Englishwoman, Cecilia Virginia Parker. His son Carle and his grandson Horace were also very successful painters.

VIGNON, Victor Alfred Paul, *Villers Cotterets* 1847—*Meulan* 1909: A pupil of Corot, he was a landscape painter and engraver. He was influenced by Pissarro, and also a little by Cézanne.

WATTEAU, Jean Antoine, *Valenciennes* 1684—*Nogent* 1722: Pupil of Claude Gillot, but mainly trained under Claude Audran III, who introduced him to the Palace of the Luxembourg with its gallery by Rubens and its gardens. Through the collector Crozat he came to know Venetian art. Always delicate and poor, Watteau was compelled to work for picture dealers, adding figures to landscapes painted by other artists (e.g. the *Flute-player* in the Museum at Grenoble, No. 78). Thanks however, to friendly patrons he was later able to express his own personality. He painted portraits and a very few religious pictures, but he is above all a master of *fêtes-galantes*', and it was for his achievements in this field that he was received into the Academy in 1717 with his *Embarquement pour Cythère*. His *fêtes* are almost always set in landscapes. Undermined by tuberculosis, he journeyed to London in 1720, and on his return died at Nogent at the home of his friend Julienne.

INDEX OF LENDERS

HIS MAJESTY THE KING: 38, 43, 70a, 72, 85, 87, 122, 385, 399, 447a–c, 450a, b, 451, 452a, b, 454, 457a, b, 459a, b, 461a, b, 462, 467, 470, 484, 487, 488, 491, 497, 498, 499, 501, 503, 504, 507, 509, 510, 519, 521, 528
HER MAJESTY THE QUEEN: 246

ABERCONWAY, Lady: 247, 266, 268, 295, 296, 316, 316a
ADAM BROS, Messrs: 548
AIX-EN-PROVENCE, Musée Granet: 166, 187, 191, 556, 560
AIX-LES-BAINS, Musée du Dr Jean Faure: 211, 239, 267, 300, 327, 340
ALGIERS, Musée des Beaux-Arts: 10, 209, 271
ALLEYN'S COLLEGE, *see* DULWICH COLLEGE, Governors of
AMIENS, Musée de Picardie: 107, 114, 115, 139
ANGERS, Musée d': 105, 111
ANONYMOUS: 81, 91, 93, 97, 109, 132, 167, 173, 177, 183, 206, 210, 225, 226, 227, 228, 236, 237, 238, 241, 243, 252, 256, 257, 260, 265, 270, 281, 282, 285, 286, 287, 290, 313, 315, 317, 319, 324, 326, 332, 334, 335, 341, 344, 349, 350, 352, 353, 550, 627, 628
ARRAS, Musée des Beaux-Arts: 156
ART MODERNE, Musée d', *see* PARIS, Musée d'Art Moderne
ARTS DECORATIFS, Musée des, *see* PARIS, Musée des Arts Décoratifs
ASHBURNHAM, Lady Catherine: 23
ASHMOLEAN MUSEUM, *see* OXFORD, Ashmolean Museum
ASTOR, Col the Hon J. J.: 229
AVIGNON, Musée Calvet: 369

BARBER INSTITUTE: *see* BIRMINGHAM, Barber Institute
BARON: Maurice, Esq: 14
BEAUX-ARTS, Ecole des, *see* PARIS, Ecole des Beaux-Arts
BERLIN, Schlossmuseum, *see* HESSISCHE TREUHANDVERWALTUNG
BERWICK-ON-TWEED, Corporation of: 155, 244
BESANÇON, Musée de: 80, 112, 145, 407, 413, 417, 418, 420, 421
BIRMINGHAM, Barber Institute: 147
BIRMINGHAM, City Museum and Art Gallery: 263
BLUNT, Professor A. F.: 9, 524
BOURG-EN-BRESSE, Musée de l'Ain: 198, 321
BRAME: M. Philippe: 146
BURRELL COLLECTION, *see* GLASGOW CORPORATION (Burrell Collection)
BUTLER, Mrs R. A.: 248, 297, 298, 308

CACHIN SIGNAC, M.: 318
CAEN, Musée de: 118, 124
CAILLEUX, MM.: 92, 96, 98, 110, 126, 131, 181, 356, 365, 367, 368, 375
CAMBRIDGE, Fitzwilliam Museum: 18, 157, 196, 278, 534, 564
CARNAVALET, Musée, *see* PARIS, Musée Carnavalet
CASSEL, Sir Felix, Bart: 35
CASSIRER, Paul, Ltd: 515
CHARTRES, Musée de: 95, 185
CHATSWORTH ESTATES COMPANY: 3, 5, 58, 59, 61, 62, 70, 75, 138, 359a–d, 391, 449, 463, 465, 472, 478, 483, 485, 486, 490, 494, 495, 505, 530, 565
CHERBOURG, Musée de: 142, 144, 184
CHRIST CHURCH, *see* OXFORD, Christ Church
CLARK, Lady: 305
CLARK, Sir Kenneth: 291, 292, 571
COLNAGHI, Messrs: 585, 589, 591, 592, 594, 596, 598, 599, 602–611, 613, 615, 617–621, 623–626

COMPIEGNE, Musée de: 94, 129, 130, 133, 134, 199
COOKSON, Clive, Esq: 128
COURTAULD INSTITUTE, *see* HOME HOUSE TRUSTEES

DABER, M. Alfred: 216, 320, 325, 328
DARBLAY, M. Rodolphe: 127
DAVIES, The Misses: 182, 193, 207, 254, 258, 259, 262, 304
DELACROIX, Société des Amis d'Eugène, *see* PARIS, Société des Amis d'Eugène Delacroix
DE QUINCEY, R. S., Esq: 179, 217
DERBY, The Earl of: 22
DEVONSHIRE, The Duke of, *see* CHATSWORTH ESTATES COMPANY
DIJON, Musée des Beaux-Arts: 108, 116, 125, 343, 345, 360, 400
DOUAI, Musée de: 261
DULWICH COLLEGE, The Governors of: 24, 26, 77, 82, 90
DURAND-RUEL, MM.: 245, 274, 280

ECOLE DES BEAUX-ARTS, *see* PARIS, Ecole des Beaux-Arts
EDINBURGH, National Gallery of Scotland: 50, 101, 197, 215, 223, 398, 403, 430, 526, 536
ELGIN, The Earl of: 135, 136, 137, 140, 358
ELLESMERE, The Earl of: 46, 65, 67
EPINAL, Musée des Vosges: 374
ESHER, Viscountess: 231

FAIRHAVEN, Lord: 69, 71
FALK, Oswald T., Esq: 552
FITZWILLIAM MUSEUM, *see* CAMBRIDGE, Fitzwilliam Museum
FONTAINEBLEAU, Musée National de: 19
FRY: Miss Margery: 74
FRY, Roger, Executors of the late: 301

GIBBONS, H. S., Esq: 20
GLASGOW ART GALLERY: 200, 218, 279
GLASGOW CORPORATION (Burrell Collection): 234, 303, 346, 347, 574
GRANET, Musée, *see* AIX-EN-PROVENCE, Musée Granet
GRAVES ART GALLERY, *see* SHEFFIELD, Graves Art Gallery
GREGORY, Robert H., Esq: 153
GRENOBLE, Musée de: 78, 120, 253

HALBAN, Mr and Mrs H.: 100
HAMILTON, The Trustees of the 12th Duke of: 84, 88
HAMILTON, Mrs P.: 169
HESSISCHE TREUHANDVERWALTUNG des früheren preussischen Kunstgutes: 86
HOME HOUSE TRUSTEES: 293, 294, 302, 307, 309, 310, 311, 546, 554

INGRAM: Captain Bruce: 6, 378, 388, 397, 458, 475, 508, 520, 526
INGRES, Musée, *see* MONTAUBAN, Musée Ingres

LA ROCHELLE, Musée de: 336, 338
LE HAVRE, Musée des Beaux-Arts, 150
LEICESTER, The Earl of: 25, 28, 29, 37, 39, 53, 68, 76, 466, 468, 474, 479, 480, 489, 492, 493, 496
LEON, Dorothy, Lady: 30, 32
LILLE, Musée de: 214
LONDON, National Gallery: 8, 17
LONDON, Tate Gallery: 180, 213, 222
LOUVRE, Musée du, *see* PARIS, Musée du Louvre
LOYD, C. L., Esq: 27, 151, 154, 158, 161
LUCAS, Lady: 33

LYONS, Musée des Beaux-Arts: 162, 240, 323, 329, 331, 339, 357

MAHON, Denis, Esq: 47
MAITLAND, Mr and Mrs Alexander: 221, 288
MANCHESTER, Whitworth Art Gallery: 555
MARSEILLES, Musée des Beaux-Arts: 208, 337
MARTIN, Sir Alec: 361
MATTHIESEN, Messrs: 103
METHUEN, Lord: 34
MOBILIER NATIONAL, *see* PARIS, Mobilier National
MONTAUBAN, Musée Ingres: 168, 168a, 581, 582
MONTPELLIER, Musée Fabre: 372, 373
MORHANGE, A., Esq: 230, 273, 440
MUSEES NATIONAUX, *see* PARIS, Musées Nationaux

NATIONAL GALLERY, *see* LONDON, National Gallery
NATIONAL GALLERY OF SCOTLAND, *see* EDINBURGH, National Gallery of Scotland
NATIONAL TRUST (Stourhead): 51
NIMES, Musée de Peinture de la Cité Foulq: 102
NORTHUMBERLAND, The Duke of: 45

OPPE, Miss Armide: 456
OPPE, Paul, Esq: 376, 377, 382, 383, 402, 406, 412, 423, 432, 442, 477, 517, 529, 544, 579
ORLEANS, Musée des Beaux-Arts: 1, 21, 104, 163
OXFORD, Ashmolean Museum: 64, 379, 381, 396, 444, 446, 455a, b, 460, 469, 473, 476, 481, 502, 523, 532, 543, 570, 576, 583, 584, 586, 587, 588, 590, 593
OXFORD, Christ Church: 386, 387, 392, 464, 471, 482, 500, 506

PARKER, Ecole des Beaux-Arts: 143, 390, 404, 409a, b, 416, 431, 435, 436, 437, 441, 513a, b, 518, 527
PARIS, Mobilier National: 44, 48, 52, 54, 55, 57, 63
PARIS, Musée des Arts Décoratifs: 283, 531
PARIS, Musée des Beaux-Arts de la Ville de, Petit Palais: 269, 277, 322, 333, 355, 415, 419
PARIS, Musée Carnavalet: 172, 175, 189, 364
PARIS, Musée du Louvre: 16, 31, 159, 171, 195, 201, 204, 219, 389, 408, 410, 426, 538, 541, 547, 549, 551, 568, 572, 575
PARIS, Musée National d'Art Moderne: 255, 342
PARIS, Musées Nationaux: 542, 545, 553, 562
PARIS, Société des Amis d'Eugène Delacroix: 559
PARKER, Mrs Oliver: 233
PASCALL, Mrs Clive: 36
PETIT PALAIS, *see* PARIS, Musée des Beaux-Arts
PETO, R. A., Esq: 192, 194, 276, 299
PISSARRO, Mrs Lucien: 264, 272, 275, 284, 558, 597, 600, 601
PLEYDELL-BOUVERIE, The Hon Mrs A. E.: 190, 242, 312
PLYMOUTH, The Earl of: 40, 56
POITIERS, Musée des Beaux-Arts: 7
PONTOISE, Musée de Pontoise et du Vexin: 203
PROBY: Major R. G.: 49

QUIMPER, Musée de: 176
QUINCEY, de, *see* DE QUINCEY, R. S., Esq

RADCLIFFE, Lord: 235
RADNOR, The Earl of: 42
RHEIMS, Musée des Beaux-Arts: 165, 170, 188, 205, 212, 330
RING, Dr Grete: 533, 535, 539, 567
ROSEBERY, The Earl of: 121, 366a–e

ROTHSCHILD, James de, Esq: 113
ROTHSCHILD, Lord: 314

ST ETIENNE, Musée de: 351, 354
ST-LO, Musée de: 164
SALINELLES-BAZILLE, M. Meynier de: 224, 251
SAWBRIDGE-ERLE-DRAX, J. C. W., Esq: 232, 249, 348
SCARSDALE, Viscount: 60
SCHREIBER, Mrs Derek: 73
SHEFFIELD, Graves Art Gallery: 141
SMITH, A. J. Hugh, Esq: 99
SPENCER, Earl: 2
SPINK, C. Marshall, Esq: 4, 512, 514, 516
SPINK & SON, Ltd.: 174
STOURHEAD, *see* NATIONAL TRUST (Stourhead)
STRASBOURG, Musée des Beaux-Arts: 148, 186, 220, 250
SYKES, S. W., Esq: 306

TATE GALLERY, *see* LONDON, Tate Gallery
TOURS, Musée des Beaux-Arts: 15, 117, 123, 178
TROYES, Musée des Beaux-Arts: 83, 89
TURNER, P. M., Esq: 149, 202, 540, 557, 566, 569, 573, 578, 580

VALENCE, Musée de: 405, 411, 422, 424, 425, 428, 429, 434, 439, 443
VARIN, M. René: 563, 577
VEIL-PICARD, M. Arthur: 79, 106, 152
VERSAILLES, Musée de: 119, 370, 371

WESTMINSTER, The Duke of: 66
WHITWORTH ART GALLERY, *see* MANCHESTER, Whitworth Art Gallery
WILDENSTEIN & CO, Ltd, Messrs: 11, 12, 13, 41, 137a, 140a, 362, 363, 414
WITT, Sir Robert: 380, 384, 393, 394, 395, 401, 427, 433, 438, 445, 448, 453, 511, 522, 537, 561
WRIGHT, Harold J. C., Esq: 595, 612, 614, 616, 622

INDEX OF ARTISTS

ABBATE, Niccolò dell', *see* NICCOLO DELL'ABBATE
ALLEGRAIN, Etienne: 108
ANONYMOUS: 20, 112, 358, 359, 387, 392, 394, 408, 512, 514, 516, 519
APPIAN, Jacques Barthélémy, called Adolphe: 594
AUBERT, Michel: 610

BAR, Bonaventure de: 110
BARYE, Antoine Louis: 331, 547, 551
BASTIEN-LEPAGE, Jules: 595
BAZILLE, Frédéric: 224, 251
BLANCHET, Louis Gabriel: 427
BOISSIEU, Jean Jacques de: 401
BOSSE, Abraham (attributed to): 15
BOUCHER, François: 102, 104, 107, 445
BOUCHER, François, After: 121, 366
BOUDIN, Eugène Louis: 343, 345–349
BOURDON, Sebastien: 8
BOURGUIGNON, Le, *see* COURTOIS, Jacques
BRACQUEMOND, Joseph Auguste, called Félix: 591
BRUANDET, Lazare: 184

CALLOT, Jacques: 391, 503, 507, 565, 614, 615, 621
CALS, Adolphe Félix: 334
CARON, Antoine: 9, 360, 362, 363
CARON, Antoine (attributed to): 525
CARPEAUX, Jean Baptiste: 322
CARRAND, Louis Hilaire: 323, 339
CEZANNE, Paul: 303–317, 546, 548, 550, 552, 554, 628
CHATELET, Claude Louis: 382
CHINTREUIL, Antoine: 321
CLAUDE GELLEE, called CLAUDE LORRAINE: 23, 25, 27–29, 33, 34, 37–39, 42, 43, 45, 46, 53, 56, 64, 66, 68, 69, 70a, 71, 72, 75–77, 376, 377, 447–450, 452–497, 502, 505, 508, 517, 613, 617–620, 623–625
CLAUDE LORRAINE (attributed to): 451
CLAUDE LORRAINE, Follower of: 402, 500, 506
CLERISSEAU, Charles Louis: 433
CLOUET, François: 11
COCHEREAU, Leon Mathieu: 185
COCHIN, Charles Nicolas, the Younger: 523, 602, 606, 608, 626
COROT, Jean Baptiste Camille: 147–149, 151, 154, 158, 161, 162, 164, 165, 167, 170, 173, 176, 180, 182, 183, 186, 188, 533, 535, 539, 540, 564, 585
COURBET, Gustave: 192, 194, 208–210, 214, 216, 221
COURTOIS, Jacques, called Le Bourguignon: 530
CREPY, Louis: 609
CROSS, Henri Edmond Delacroix, called: 255

DAUBIGNY, Charles François: 197, 215, 218, 244, 596, 598, 599
DECAMPS, Gabriel Alexandre: 219
DEGAS, Edgar: 234, 567
DELACROIX, Eugène: 156, 177, 178, 190, 549, 559
DELACROIX, Henri Edmond, *see* CROSS
DEMACHY, Pierre Antoine: 364
DEMARNE, Jean Louis: 116
DERUET, Claude: 1, 21

CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

DESPORTES, Alexandre François: 129, 130, 133, 134
DIAZ DE LA PENA, Narcisse Virgile: 196
DUBREUIL, Toussaint (attributed to): 6, 426
DUCERCEAU, Jacques Androuet, the Elder: 529
DUGHET, Gaspar, called Gaspar Poussin: 5, 41, 47, 58, 59, 61, 62, 378, 386, 409a, b, 504, 510, 522
DUPRE, Jules: 330

FAUVEL, Louis François: 432, 442
FONTAINEBLEAU, School of: 10, 19, 410, 499
FRAGONARD, Jean Honoré: 79, 92, 94–96, 106, 128, 407, 413–415, 417–421
FRAGONARD, Jean Honoré (ascribed to): 412
FROMENTIN, Eugène: 336, 338

GAUGUIN, Paul: 283, 285–290
GELLEE, Claude, *see* CLAUDE GELLEE, called Claude Lorraine
GENILLION, Jean Baptiste François: 175
GERICAULT, Theodore: 627
GRANET, François Marius: 166, 187, 191, 537, 544, 556, 560
GROBON, Jean Michel: 357
GUIGOU, Paul Camille: 320, 325, 328
GUILLAUMIN, Armand: 270
GUYS, Constantin: 531

HARPIGNIES, Henri: 355, 534
HELLAND: 611
HOUEL, Jean Laurent: 117, 123
HUET, Paul: 199
HUGO, Victor: 561, 563

INGRES: Jean Auguste Dominique: 168, 168a, 581, 582

JACQUE, Charles: 589
JONGKIND, Johann Barthold: 333, 340, 542, 545, 553, 562

LA FOSSE, Jean Charles de: 403
LA HYRE, Laurent de: 16
LA JOUE, Jacques de: 81, 91
LALANNE, Maxime: 592
LALLEMAND, Jean Baptiste: 125, 520
LANCRET, Nicolas: 111, 113
LANCRET, Nicolas (attributed to): 82
LANTARA, Simon Mathurin: 139
LEBAS, Jean Philippe: 602, 606
LEBOURG, Albert: 332
LE BRUN, Charles (after): 44, 48, 52, 54, 55, 57, 63
LEMAIRE, Jean, called Lemaire-Poussin: 14
LEPINE, Stanislas: 319, 327, 341
LE PRINCE, Jean Baptiste: 416, 438
LOUBON, Emile Charles Joseph: 337
LOUTHERBOURG, Philippe Jean de: 141, 160, 169, 174, 179
LUCE, Maximilien: 342

MANET, Edouard: 225, 242, 247, 248
MAUROY, P.: 12
MERYON, Charles: 583, 584, 586–588, 590, 593
MICHALLON, Achille Etna: 163
MICHEL, Georges: 145, 150, 153, 155, 157, 181, 217, 220, 511, 532
MIEL, François, *see* VERNAY, François Miel, called
MILLET, Jean François, called Francisque: 35

MILLET, Jean François: 193, 195, 198, 201, 205–207, 557, 566, 568–570, 572–574, 576–580
MONET, Claude: 228, 229, 231, 232, 237, 241, 243, 245. 246, 254, 257–260, 262
MONTICELLI, Adolphe: 324, 335, 344, 356
MOREAU, J. M., the Younger: 607
MOREAU, Louis Gabriel, called the Elder: 152, 159, 367, 368, 515
MOREAU, P. L.: 607
MORISOT, Berthe: 226, 227, 236, 252
MOYREAU, Jean: 605
MULLER: 611

NATOIRE, Charles Joseph: 430
NICCOLO DELL'ABBATE: 13, 17, 361
NOEL, Alexandre Jean: 172

OUDRY, Jean Baptiste: 370, 371, 431, 440, 441

PARROCEL, Charles: 398
PATEL, Pierre, the Elder: 7, 18
PATEL, Pierre Antoine, the Younger: 49
PATER, Jean Baptiste Joseph: 85, 87, 93, 105
PERELLE, Adam: 527
PERELLE, Gabriel: 384, 501, 612, 616
PERRIER, François: 2
PILLEMENT, Jean Baptiste: 365, 375
PISSARRO, Camille: 223, 235, 238, 239, 249, 272, 275, 277, 279, 300, 558, 597, 600, 601
PISSARRO, Félix: 284
PISSARRO, Lucien: 264
POITREAU, Etienne: 372, 373
POUSSIN, Gaspar, *see* DUGHET, Gaspar
POUSSIN, Nicolas: 22, 24, 26, 30–32, 36, 40, 50, 51, 60, 65, 67, 70, 73, 74, 379, 383, 390, 400, 404, 498, 509
POUSSIN, Nicolas (attributed to): 389, 399
POUSSIN, Nicolas, Follower of: 3, 4, 521
PUVIS DE CHAVANNES, Pierre Cécile: 326

RAGUENET, Jean Baptiste Nicolas: 189
RAVIER, Auguste: 351, 354
REDON, Odilon: 350, 352, 353
RENOIR, Pierre Auguste: 265, 266, 268, 271, 273, 274, 276, 278, 280, 281, 543
ROBERT, Hubert: 80, 103, 109, 114, 126, 131, 137a, 140a, 142–144, 374, 405, 406, 411, 422–425, 428, 429, 434, 439, 443
ROBERT, Hubert (attributed to): 115
ROUSSEAU, Jacques: 385
ROUSSEAU, Théodore: 146, 200, 202–204, 212, 213, 222, 536, 541, 555

SAINT-AUBIN, Gabriel Jacques de: 98, 435
SEURAT, Georges: 291–299, 301, 302, 316a, 538, 571, 575
SIGNAC, Paul: 318
"SILVER BIRCH MASTER": 4
SILVESTRE, Israel: 380, 381, 388, 393, 395, 397, 518, 524, 526, 528
SISLEY, Alfred: 230, 233, 240, 250, 253, 256, 261, 263, 269

TARDIEU, Nicolas Henri: 603, 604
TROY, Jean François de: 99
TROYON, Constant: 211

VALENCIENNES, Pierre Henri de: 171
VAN DER MEULEN, Adam Frans: 118–120, 124, 138, 396, 437, 513a, b

VAN DER MEULEN, Adam Frans (attributed to): 122
VAN GOGH, Vincent: 282
VERNAY, François Miel, called: 329
VERNET, Claude Joseph: 127, 132, 135–137, 140, 369, 602, 606
VIGNON, Victor: 267

WATTEAU, Jean Antoine: 83, 86, 89, 90, 97, 100, 101, 436, 444, 446, 603–605, 608–610
WATTEAU, Jean Antoine (attributed to): 78, 84, 88